WHO MADE WHO?
The Donald Wilson story

BBC

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ISSUE 566
August 2021

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DOCTOR WHO
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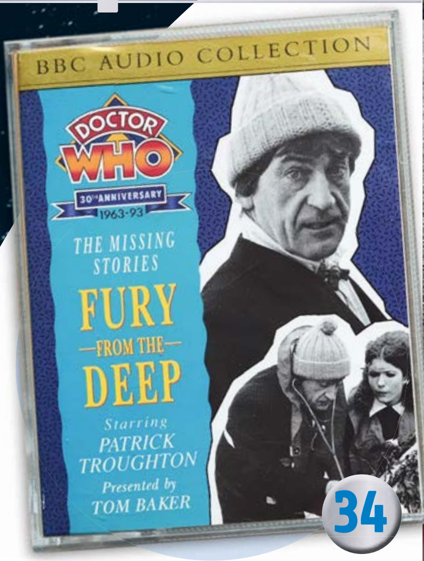

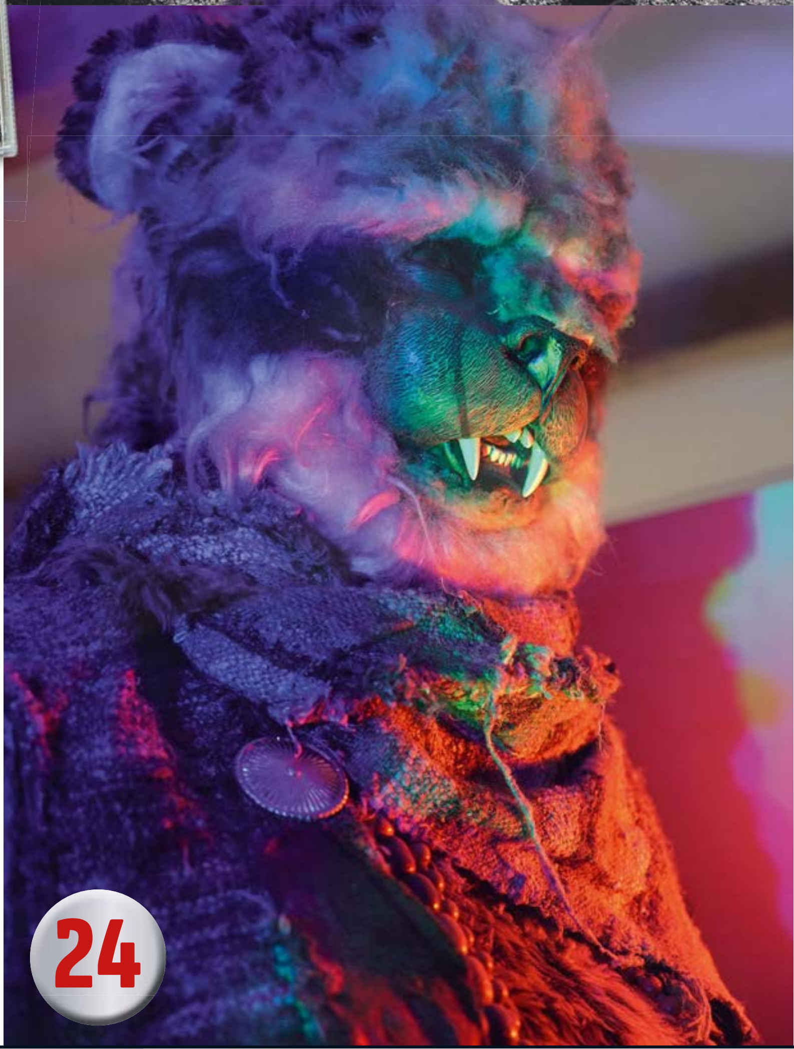

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Questions asked to Jacqueline Hill at her only convention appearance in 1986: (i) Will there be a *Doctor Who* chess set? (ii) What's it like in space?

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Welcome

DWM 566

Buying music on vinyl is normally my thing, but recently I've rediscovered CDs in a big way.

As lockdown has eased, the charity shops where I live have been deluged with donations – presumably a consequence of stir-crazy people tidying their houses from top to bottom. This backlog seems to have included some fantastic CD collections, which I've been cherry-picking for several weeks now.

I've got a lot of CDs already, so I'm not looking to fill any obvious gaps in my collection. Instead, I've been using the very low prices (50p to £1 a disc) to try music that I'm only *slightly* interested in. Yes, I know I could graze on Spotify, but I belong to the generation that likes to own an album. And besides, it's all for a good cause.

The strategy hasn't always been successful – some of the discs have been swiftly re-donated to the same shops where I found them – but I've made some great musical discoveries and have become quite addicted to browsing.

The other day I found myself wondering what it would be like if I could apply the same strategy to cult television. If I stumbled across a shop selling cheap, second-hand box sets of TV series I only had a passing interest in – or shows that I'd heard were good but had never seen – then I'd have a field day. It would be my opportunity to try a few episodes of *The Corridor People*, re-evaluate my childhood memories of *The Man from U.N.C.L.E.*, or see if *Gideon's Way* is really as good as Andrew Pixley tells me it is.

THE COMPLETE SERIES
THE CORRIDOR PEOPLE
THE CULT 60s FANTASY SERIES
THE COMPLETE SERIES
GIDEON'S WAY
JOHN GREGSON

We now have unprecedented access to shows that we *know* we like. With seemingly unlimited choice but limited time, I usually reach for a remastered or restored version of something I've seen before. As a result, I wonder if I've locked myself into a bit of an echo chamber.

Doctor Who is part of this problem. There are episodes and seasons I've gone back to over and over again. What would it take for me to finally select that DVD of *Underworld*? Or *Time-Flight*? I've taken leaps of faith before. There have been times when it would have been so easy to watch *Genesis of the Daleks* or *The Caves of Androzani* again, but instead I've taken a risk on serials like *The Gunfighters* and *Invasion of the Dinosaurs*. Both of which, despite received opinion, are actually really good.

The best example of this is probably *The Ambassadors of Death*, which I didn't see until it was released on DVD in 2012. It had a reputation in some quarters for being ponderous and very difficult to follow. While *Ambassadors*' shortcomings are obvious, it's somehow managed to become one of my absolute favourite *Doctor Who* stories. I wish I'd been able to see it earlier.

I don't think there's much chance I'll stumble across a charity shop stuffed full of obscure TV gems for less than a quid each, so I've made a decision to try to be a bit more adventurous with my existing collection. As far as *Doctor Who* is concerned, I'm going to make a start with the new Blu-ray box set of Season 24. Back in 1987 I greeted some of these episodes with bewilderment, and I must admit I haven't properly revisited them since. But now is the time. Of the Rani. Let's see how I get on.

We're back on 22 July with an issue packed full of summer holiday nostalgia. Until then, take care.

Marcus

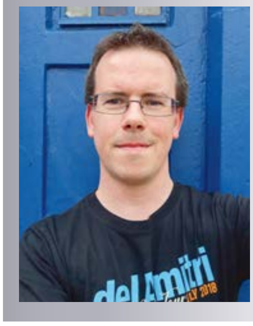
THIS ISSUE'S CONTRIBUTORS INCLUDE

Lew Stringer

Lew is a freelance cartoonist and scriptwriter who began his career in 1983. His early memories of *Doctor Who* include queuing in the rain to see *Dr. Who and the Daleks* at the local Ritz cinema and buying Dalek and Zarbi badges from Woolworths. He's been contributing *The Daft Dimension* to DWM since 2014.

Paul Hayes

On page 42 Paul shares his research into the life and career of Donald Wilson, *Doctor Who*'s co-creator. Paul's previous DWM articles have run the gamut from the earliest black-and-white episodes to the world of YouTube reaction videos – but he's still proud that he wrote the magazine's 'Letter of the Month' aged 13.



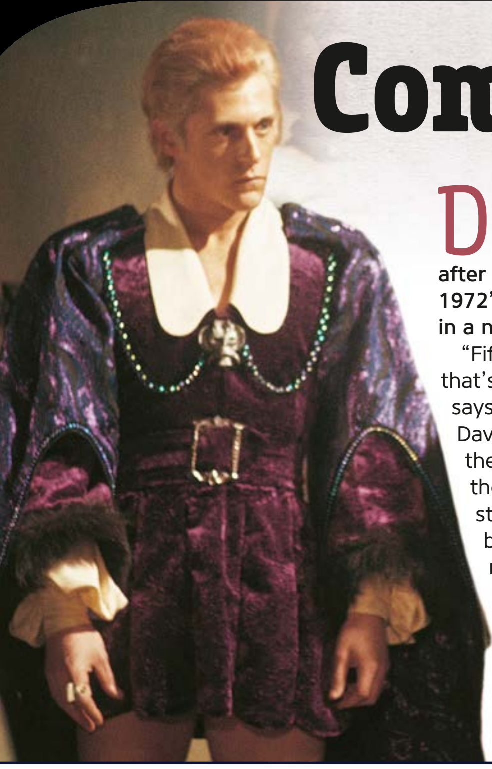
Rhys Williams

Along with Simon Guerrier and Gavin Rymill, Rhys conducts more *Doctor Who* archaeology in this issue. On page 18 they investigate *The Tenth Planet*'s regeneration sequence and reconstruct the final episode's sets. Rhys would like to think that the hours he spent scrutinising vintage mechanical calculators on the internet has paid off.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Comeback King



David Troughton will return to the role of King Peladon – 50 years after he first appeared in 1972's *The Curse of Peladon* – in a new audio box set.

"Fifty years of Peladon... that's something to celebrate," says Big Finish producer David Richardson. "I loved the Peladon stories on TV: they were such a complete storytelling world created by Brian Hayles. And so we return there in January 2022, to meet King Peladon again... and then journey through the generations to discover what happened to the planet, the alien races and the Galactic Federation."

David Troughton stars as King Peladon in the series' opening story, *The Ordeal of Peladon* by Jonathan Barnes and Robert Valentine. "It's a long time since I played King Peladon," says David, "but the nice thing about this script is that there are a lot of elements of who he was then in the older man – they carried on certain characteristics, his naivety and basic wanting to be loved by everyone. It was a pleasure to do."

The other three stories in the set are *The Poison of Peladon* by Lizzie Hopley, *The Death of Peladon* by Mark Wright and *The Truth of Peladon* by Tim Foley.

Peladon is due for release in January 2022. It's available for pre-order now from *bigfinish.com* priced £24.99 on CD and £19.99 as a digital download.

David Troughton as King Peladon in *The Curse of Peladon* (1972).

David Troughton in the studio for more adventures.

Missy and the Monk

Michelle Gomez's Missy will be joined by the Meddling Monk for her third box set of Big Finish audio adventures. The Monk first appeared in 1965's *The Time Meddler*, when he was played by Peter Butterworth. Now, Rufus Hound is taking on the character.

"*Missy* always puts a huge smile on my face," says producer David Richardson. "The scripts are wickedly funny and Michelle never fails to take them into even funnier territory. She loves to play with the dialogue and the results are always glorious. As the icing on a wonderful cake, this time we have Rufus Hound in every episode as the Meddling Monk, Missy's own companion. He's in for a hilariously miserable time."

The episodes in the new box set are *Body and Soulless* by James Goss, *War Seed* by Johnny Candon and *Two Monks, One Mistress* by James Kettle.

Michelle Gomez says, "I just think Missy's delightful. She's always finding everything so fun and she takes such joy and pride in her badness! She has an easy laugh, she's mischievous – I guess there's a lot of me in her – and maybe I bring a bit of that to the table. I just love having fun with her!"

Missy and the Monk will be available in September 2021. It's available to pre-order now from *bigfinish.com* RRP £24.99 on CD and £19.99 as a digital download.

Michelle Gomez as Missy in *World Enough and Time* (2017).

Rufus Hound as Sam Swift in *The Woman Who Lived* (2015).

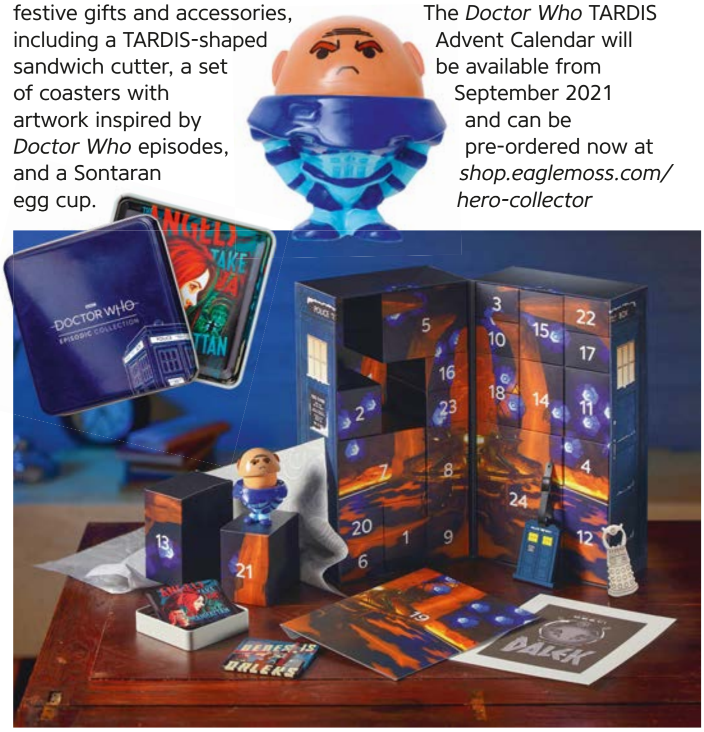
Christmas Countdown

You can count the days to Christmas with a new advent calendar from Hero Collector.

Designed in the shape of the TARDIS, this luxury box advent calendar contains 24 exclusive festive gifts and accessories, including a TARDIS-shaped sandwich cutter, a set of coasters with artwork inspired by *Doctor Who* episodes, and a Sontaran egg cup.

Each day's gift comes with a festive note detailing the story and trivia behind it. The calendar also doubles as a unique storage and display unit which can be used after Christmas.

The *Doctor Who* TARDIS Advent Calendar will be available from September 2021 and can be pre-ordered now at *shop.eaglemoss.com/hero-collector*



Camelot and Oz

BBC
DOCTOR WHO
The Wonderful Doctor of Oz
JACQUELINE RAYNER
BBC
DOCTOR WHO
Legends of Camelot
JACQUELINE RAYNER

Two new *Doctor Who* novels are now available from BBC Children's Books: *The Wonderful Doctor of Oz* and *Legends of Camelot*, both written by Jacqueline Rayner.

"The Doctor has flitted around many literary worlds," Jacqueline tells **DWM**, "but these are full 'mash-ups' with the Doctor and friends being dropped right in the middle of a narrative. It's not as simple as a retelling – it can't be, because a lot of people will go into the books knowing the original story, knowing how that story ends, so you have to subvert those expectations a bit. But there's sheer joy when you think of an angle that's possibly unexpected, but which absolutely fits in with the real book series and is relevant for 2021 too."

As its title suggests, *The Wonderful Doctor of Oz* is a *Doctor Who* and *Wizard of Oz* crossover, featuring the Thirteenth Doctor, Yaz, Ryan and Graham. When a tornado engulfs the TARDIS, the Doctor and her friends are transported to the magical land of Oz. With a damaged TARDIS and an unexpected stowaway from the 1930s, their only hope of getting home is to follow the yellow brick road.

Meanwhile, the premise of *Legends of Camelot* is *Doctor Who* in the world of Arthurian myth. While investigating a strange energy in Carbury, the Tenth Doctor and Donna Noble are pulled into a different dimension. As the magic of the hidden dimension slowly seeps out, the Doctor and Donna find themselves in Camelot, where a young squire, Arthur, comes to their aid. When the Doctor is mistaken for Merlin, they're swept up in the glamorous and daring legends of the Knights of the Round Table.

"Writing these was a balancing act," explains Jacqueline. "You need to make sure they're accessible to people who don't know the original tales at all, but have enough twists and turns to satisfy readers who know Oz or Arthurian legends well. At the centre of them, though, are those iconic images – four friends skipping down the yellow brick road or a sword being pulled from a stone.

"Of course, being a *Doctor Who* fan, it's entirely possible that I may have let a few references to past stories creep in. I mean, *Doctor Who* has already crossed swords with a few Knights of the Round Table, and let's not forget a dog accompanied Dorothy to Oz...

"While I was writing these books, my mother was diagnosed with terminal cancer. It progressed very rapidly and she passed away before they'd even gone to print. I don't quite know how the books got written, to be honest, but my editors – Ruth, Asmaa and Pippa – were hugely kind and supportive throughout. Although the books are entwined with pain and sorrow for me, I hope readers will find some comfort in their pages.

"Our local hospice, although closed to patients due to the pandemic, gave us invaluable support during Mum's last days. There'll be no in-person signings for these books – also due to the pandemic – but you can visit *jacrayner.com* and purchase signed bookplates and bookmarks. The wonderful Paul Magrs has provided artwork, and all proceeds will be going to Farleigh Hospice (*farleighhospice.org*)."

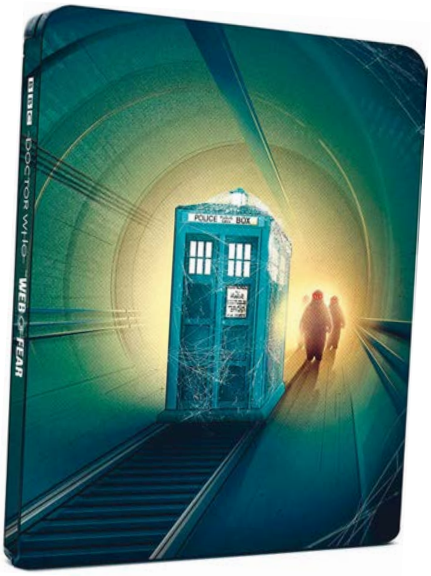
The Wonderful Doctor of Oz and *Legends of Camelot* are available now, RRP £6.99 (paperback)/£3.99 (digital) each. Read **DWM**'s reviews on pages 64 and 66.

Author Jacqueline Rayner.

Web Special Edition Extras

A Yeti menaces Anne Travers (Tina Packer) in *The Web of Fear* (1968).

Blu-ray Disc
INCLUDES BRAND NEW ANIMATED LOST EPISODE
ON Blu-ray FOR THE FIRST TIME!
BBC
DOCTOR WHO
THE WEB OF FEAR
SPECIAL EDITION
TBC
2 DISCS



The limited-edition steelbook.

The bonus features on the forthcoming *The Web of Fear – Special Edition* have been revealed.

In addition to the newly animated Episode 3, both the Blu-ray and DVD editions of this six-part Second Doctor story from 1968 will include:

- audio commentaries on all episodes (with two on Episode 1)
- a telesnap reconstruction of Episode 3
- a 'making of' documentary
- *The Many Voices of Jack Woolgar*
- *The Missing Years* documentary
- a feature on the making of the animation
- photo gallery
- *The Web of Fear* trailer

The Web of Fear – Special Edition will be released on 16 August on Blu-ray (£19.99) and DVD (£14.99). It will also be available as a limited-edition Blu-ray steelbook from *amazon.co.uk* price £29.99. A full preview will appear in the next **DWM**.

The story sees the first appearance of Colonel Lethbridge-Stewart (Nicholas Courtney).

Galaxy Forum

Your views on the world of *Doctor Who*…

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
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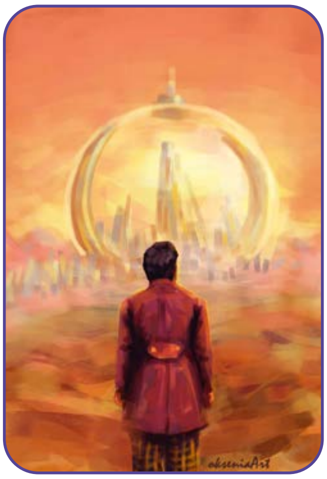
BBC Studios' acclaimed range of Blu-ray box sets continues with the recent release of Season 24. Readers have been getting in touch to share their thoughts on Sylvester McCoy's debut as the Doctor, way back in 1987…

DOCTOR McCOY

JASON BUCKBY LEICESTER

Season 24: you either love it or hate it. I love it! I was intrigued as to how they were going to regenerate Colin Baker. I loved Kate O'Mara as the Rani, so it was very exciting to see her back in *Time and the Rani.*

I disliked *Paradise Towers* at the time – I thought it was the end of *Doctor Who*. Hopefully, with the release of the new Blu-ray, I might be able to re-evaluate it and enjoy it for what it is. For me, *Delta and the Bannermen* is where Sylvester found his feet and seemed at ease with his character. Great fun! And then the serious business of *Dragonfire*. When Sophie Aldred was introduced as Ace, I just knew this was a turning point for the series. I even wrote to the children's programme *Corners* way before she appeared in *Who* to ask for her autograph. She sent one, along with a postcard and a full letter written in pink pen. I still have it to this day!



Okseniaart's artwork of the Master surveying Gallifrey.

THOMAS CALDWELL EMAIL

I always enjoyed *Doctor Who* as a child, and while I now love all eras of the show, at the time I struggled with the intensity and macabre tone of many of the stories that were coming out during the 1980s. So when, as a young teenager, I heard there was a new Doctor, I decided to give the show another chance and switched on the TV to watch Part Two of *Paradise Towers*. I immediately warmed to how different the show now felt and looked. It was satirical, weird and funny, and I loved McCoy's Doctor. Even today I'm astonished by just how exciting this era looked and sounded for its time. I still credit *Paradise Towers* as my entry point into becoming a serious lifelong fan and it remains one of my favourite stories.

SAM RIPLEY EMAIL

From the mandatory quarry location work in *Time and the Rani*, to the hilariously over-the-top performance from Richard Briers as the Chief Caretaker in *Paradise Towers* and the ridiculous plot of *Delta and the Bannermen*, Season 24 is arguably *Doctor Who*'s most entertaining season. While I think Sylvester McCoy's debut as the Doctor could have been handled far better, there's no denying that first season was memorable.

The Space Museum by Blaine Coughlan.

MIKE LUCHKA
TORONTO, CANADA

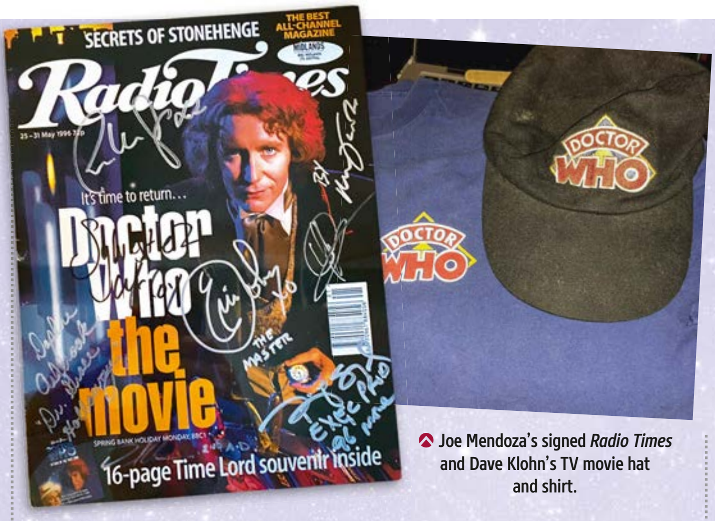
I recall watching Sylvester's premiere as a 12-year-old on my PBS station: Channel 17 in Toronto, Canada. They ran short trailers to promote the new series and, at first, I found everything about it silly. With the tinny theme tune arrangement and glitzy title sequence with a winking Doctor, I concluded

STAR LETTER

JOE MENDOZA
LOS ANGELES, CALIFORNIA

Issue 564 brought up many memories. I'd just started using the internet in 1995-96 and the first thing I searched was "*Doctor Who*". I soon discovered a movie was being made and I had just moved to Los Angeles.

I discovered that the premiere was taking place at the Directors' Guild in Los Angeles (not the Universal lot, contrary to what Harry Van Gorkum said in his interview). I went along and about 100 fans were there. One by one the stars walked down the red carpet and Paul McGann and the rest of the cast signed my copy of **Doctor Who Magazine** (issue 237). Then us fans were told to all put our names in a hat. They drew the names and a few people won the TARDIS VHS copy of the movie. Then they drew two more names and said they could enter the Directors' Guild and watch the premiere with the stars. (I wasn't picked.) Then someone came out and said, because there was plenty of space, all the fans could come in. I sat next to John Levene in the theatre and we watched it together. Needless to say, in the middle of all this excitement I found the episode to be excellent and still have a hard time being critical of it.

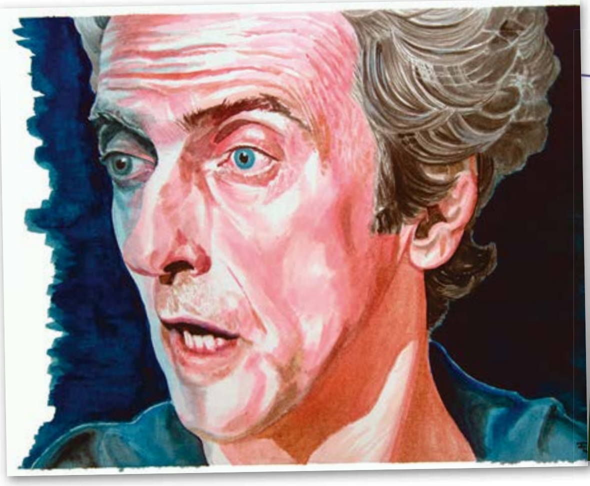


Joe Mendoza's signed *Radio Times* and Dave Klohn's TV movie hat and shirt.

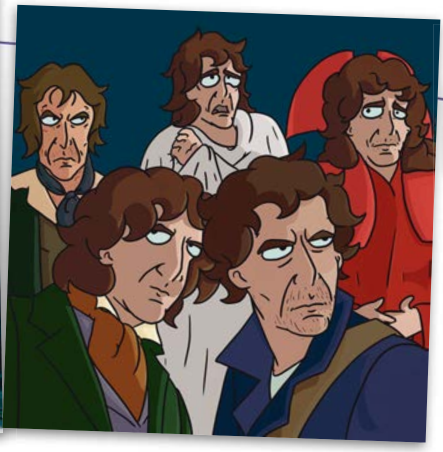
In his recent interview, Mr Van Gorkum also mentions the hat worn by a gaffer he met on a later production. In 2011-12 I was renting a house from someone in the film business. One day she brought over Dave Klohn, who had been the second assistant director on the TV movie. When he saw my *Doctor Who* collection he gave me the production hat and shirt that Mr Van Gorkum speaks of. He also signed my Eighth Doctor *Radio Times* – the first time I stalked out an autograph in my own home!

Joe's letter wins him a copy of *Scourge of the Cybermen*, a Big Finish audio novel featuring the Third Doctor. It will be available as a digital download from *bigfinish.com* in July, and is available to preorder now, priced £17.99.

BBC
DOCTOR WHO
SCOURGE OF THE CYBERMEN



The Twelfth Doctor painted in acrylic inks by Iain Clark.



Ben Heaton's Eighth Doctor art.

that if this was the look and feel of what was to come, I was not going to set high expectations. The sets looked over-lit, the effects overdone, and the acting over the top. And this was just in a 30-second promo! I really felt that the series I loved was over. But when *Time and the Rani* finally premiered, I knew *Doctor Who* was back. And I warmed to the Seventh Doctor and Mel, and to the possibilities ahead. Thank you, [producer] John Nathan-Turner and [script editor] Andrew Cartmel, for making those possibilities a reality. Even for a short time.

IAN WILLIAMS NORTHOLT
My abiding memory of Season 24 is watching Peter Ustinov and comedy hero Spike Milligan reminiscing about the war on *Wogan* before the first episode, then continuity announcing the new series of *Doctor 'Hugh'*! *Delta and the Bannermen* sticks in my head for the cod Welsh accents, and there was that pointless and oh so literal cliffhanger in *Dragonfire*. At that point I was convinced that I'd grown out of *Doctor Who*, but fortunately 35 years later I still haven't.

KEVIN J GUHL EMAIL
I was very young, in the US, and only had a vague awareness of this mysterious British show on PBS. One of my earliest solid memories is Sylvester McCoy dangling over the ice in a literal cliffhanger in *Dragonfire*. That colourful and weird episode led to a lifelong fascination with *Doctor Who*.

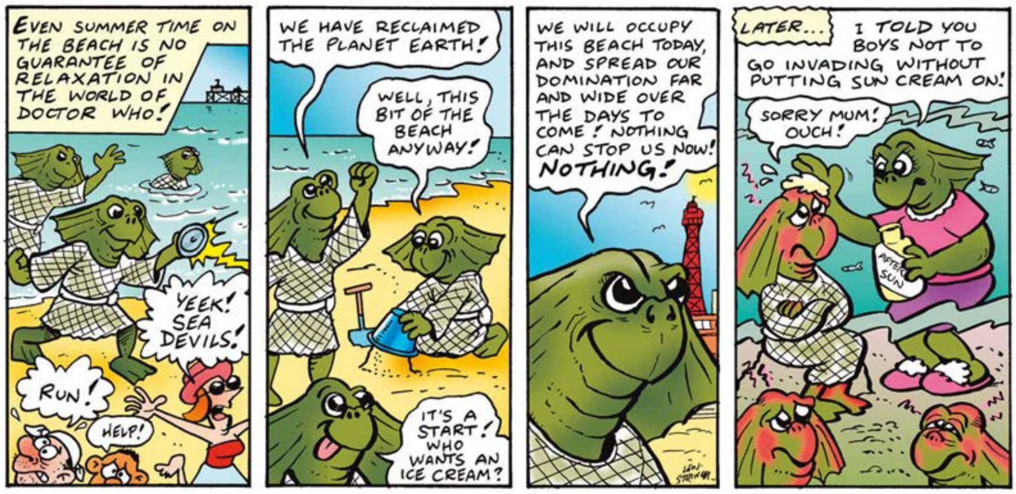
Sylvester McCoy as the Doctor in *Paradise Towers* (1987).

PAUL CRESSER SOUTHAMPTON
My strongest memory of watching Season 24 was of settling down to watch *Paradise Towers* Part Four with my then-girlfriend, her parents and grandparents, who'd never seen *Doctor Who* before but knew I was a huge fan. I was 17. I spent the next 25 minutes squirming in my seat, wishing the ground would swallow me up. Their only comment afterwards was a polite "Well, that was... *interesting*." I was so mortified that the following week, for the first time in years, I didn't watch *Doctor Who* on broadcast – which is a shame because I thought *Delta and the Bannermen* Part One was the best episode for years. I've since mellowed, and I can now enjoy Season 24 for what it was – not what I wanted it to be at the time.

DAVID CHAMBERS EMAIL
Season 24 was quite a shock to the system. To me, *Delta and the Bannermen* was the only bright spot in the season. The other three stories were appalling. I thought, "What has happened to my favourite show? It's over. It can't get any worse."

But the best thing about Season 24 was the low expectations for Season 25 [1988-89] – and then the thrill of watching *Remembrance of* →

The Daft Dimension BY LEW STRINGER


EVEN SUMMER TIME ON THE BEACH IS NO GUARANTEE OF RELAXATION IN THE WORLD OF DOCTOR WHO!
YEEK! SEA DEVILS!
RUN!
HELP!
WE HAVE RECLAIMED THE PLANET EARTH!
WELL, THIS BIT OF THE BEACH ANYWAY!
IT'S A START! WHO WANTS AN ICE CREAM?
WE WILL OCCUPY THIS BEACH TODAY, AND SPREAD OUR DOMINATION FAR AND WIDE OVER THE DAYS TO COME! NOTHING CAN STOP US NOW! NOTHING!
LATER...
I TOLD YOU BOYS NOT TO GO INVADING WITHOUT PUTTING SUN CREAM ON!
SORRY MUM! OUCH!
AFTER SUN
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

DOCTOR WHO
TIME FRACTURE

Jo Martin talks to the team behind the immersive adventure *Time Fracture* about her *Doctor Who* memories and much more. Go to: *tinyurl.com/JoMartinTimeFracture*

Alex Kingston reacts to River Song's most memorable moments: from her own sonic screwdriver to flying the TARDIS and marrying the Doctor. Go to: *tinyurl.com/AlexKingstonReacts*

Matt Smith plays a *Guardian* journalist who's underestimated the host of *This Time with Alan Partridge* in this scene from the second series. Go to: *tinyurl.com/MattSmithAlanPartridge*

A fan-made 'coming soon' trailer for Season 24, featuring clips from *Time and the Rani*, *Paradise Towers*, *Delta and the Bannermen* and *Dragonfire*. Go to: *tinyurl.com/Season24FanTrailer*

An animated promo video for the new Big Finish release *Out of Time 2: The Gates of Hell*, which stars Peter Davison and David Tennant. Go to: *tinyurl.com/OutOfTime2*

→ *the Daleks*. Punching the air! Jumping out of my seat! Yelling at the screen with pure joy! I thought, "My favourite show is fine. It's not over. No, it can only get better."

Season 25 was a great comeback. And Season 26 [1989] was a masterpiece. So Season 24 was just a stutter-step which set the stage for the greatest comeback in British TV history.

ON TWITTER...

@zeppelin_max I really enjoy Sylvester McCoy's portrayal of the Doctor. There is no doubt that he *is* the Doctor. And I just love Ace. Yes, there were some painful moments, but when McCoy goes from clown to vengeful spirit in an instant...

@CunningSmi1e My first *Doctor Who* episode was Part One of *Time and the Rani*. I'd become a huge fan from the novelisations in the break between seasons but this was the first chance I got to actually watch. As an adult, I think it's a terrible story, but to 9-year-old me it was amazing!

@Gaz_Log I was blown away with how good *Paradise Towers* was. The story really grabbed me as a nine-year-old and still does as a 42-year-old! It's an engrossing sci-fi story. And Tilda's leg sticking out of the back of the cleaning robot still gives me the shivers!

@shaunclay45 I was really looking forward to the new season of *Doctor Who* in 1987. I thought *Time and the Rani* was disappointing, but had great effects. As the season went on, the stories got better – especially *Dragonfire*, which is still one of my favourite-ever stories.

@cinema_limbo *Time and the Rani* was my first regular story, after seeing a few on video. Probably a lot of people's first story round my way, as I was living in Germany at the time. Sundays between lunch and homework was *Doctor Who* time.

@manusj The first thing that struck me about Season 24 was, in *Time and the Rani* Part One, the TARDIS arrived in a rainbow and I thought, "Oh, is this how the TARDIS arrives now?" I was somewhat disappointed when it turned out not to be the case. I adored *Dragonfire*. It's my go-to winter *Doctor Who* yarn.

GLORIOUS YEARS
The present and seventh Doctor, Sylvester McCoy, with the first of his companions, Mel, played by the vivacious Bonnie Langford.

Brian Jacob's copy of *25 Glorious Years*, signed by Sylvester McCoy.

BRIAN JACOB NEW JERSEY

When we were in middle school back in the distant, neon-tinted 1980s, my friend Jess introduced me to the world of *Doctor Who* and cemented a lifelong love for the show in all its incarnations. I borrowed his off-air VHS recordings and watched omnibus 'movie edits' as they were aired on our local Minnesota PBS station (KTCA 2). I then devoured whatever additional information I could get from the *Doctor Who* reference books written by Peter Haining.

I've got the fondest memories of Season 24 because it contained the first new *Doctor Who* stories I could watch in near-real time. (We still had to wait a little while for the omnibus versions to make their way to the US.) I was all-in with the cutting-edge CG titles, the gloriously 80s Keff McCulloch synth orchestra stabs, and a strange and funny Doctor unlike any other I'd seen. I didn't have any knowledge of how these episodes were being received in the UK or the general fan community at the time; I just enjoyed the season for myself, and happily so. Simpler times...

Thirty-plus years later, sure, I can admit that Season 24 isn't exactly the strongest run of episodes in the show's history. But I'll always appreciate what it meant to me at the time, and the genuine excitement and fun of seeing a new Doctor begin their journey.

Gary Gillespie with Sylvester McCoy at the Vortex convention in 2019.

GARY GILLESPIE LONDONDERRY

I really enjoyed the Season 24 box set disc-by-disc guide in **DWM** 565. I must say, these preview articles make me very excited for the upcoming Blu-ray releases. Unedited versions of episodes with updated effects is just what the doctor ordered. In terms of Season 24, I always feel this season of Sylvester McCoy's is grossly underrated. How wonderful that in 2021 we can get to see it updated in all its glory. Wicked, as Ace would say.

The latest issue of *Doctor Who: Chronicles*, our new bookazine series, concentrates on 1975. For one reader in particular, this was a very special era...

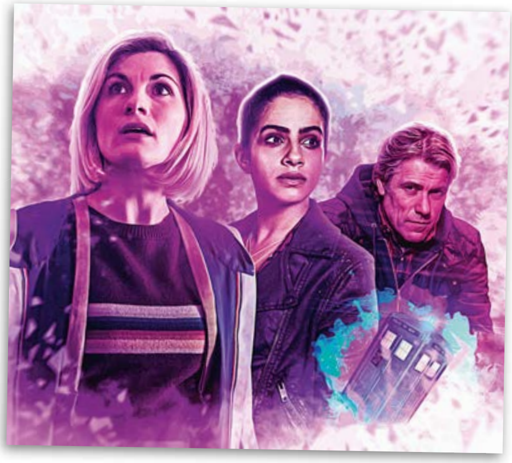
A VINTAGE YEAR

DAVID CAMPBELL EMAIL

Although I have vague memories of Jon Pertwee's last season, Tom Baker's first season is where it really started for me. As a young 5- or 6-year-old I was so excited by this show. I particularly remember the cliffhangers at the end of the episodes: the Wirrn falling out of the cupboard and Noah beginning to transform in *The Ark in Space*; the Doctor being electrocuted in *Genesis of the Daleks*; the Zygon attacking Sarah in *Terror of the Zygons*; the Doctor falling down the black pool in *Planet of Evil*; and I remember being very disturbed when 'Sarah's' face fell off in *The Android Invasion*.

1975 was also the year I started collecting the Target books, which gave me years of pleasure. The Fourth Doctor and Sarah were – and still are – my favourite Doctor and companion combination. These were happy days indeed.

Doctor Who: Chronicles – 1975 is on sale now in the UK, priced £9.99 from *panini.co.uk* and selected branches of WH Smith. It's also available internationally as a digital edition from *pocketmags.com*



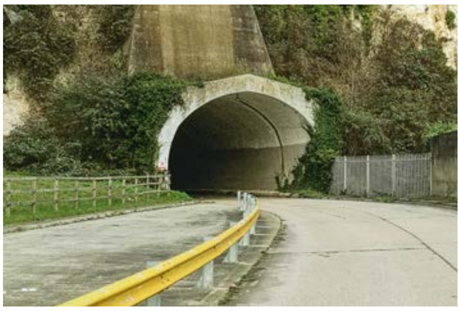
Jamie Courtier's picture of the Doctor, Yaz and Dan.

FACT CHECKING

MARK CAMPBELL
CRAYFORD, KENT

I enjoyed Alan Barnes' *Fact of Fiction* on *The Ambassadors of Death* in **DWM** 565. But I'd like to point out one small error: the tunnel entrance to Space Control hasn't been demolished. A stone's throw from Ebbsfleet International railway station, the entrance to what used to be the Blue Circle Cement works looks pretty much the same as it did way back in February 1970. Here's a photo I took of it in 2019.

Thanks for the correction, Mark! That's all we've got space for this issue. Please keep sending in your letters, photos and artwork to the usual address. **DWM**



The old Blue Circle Cement works near Ebbsfleet – still intact! Photo by Mark Campbell.

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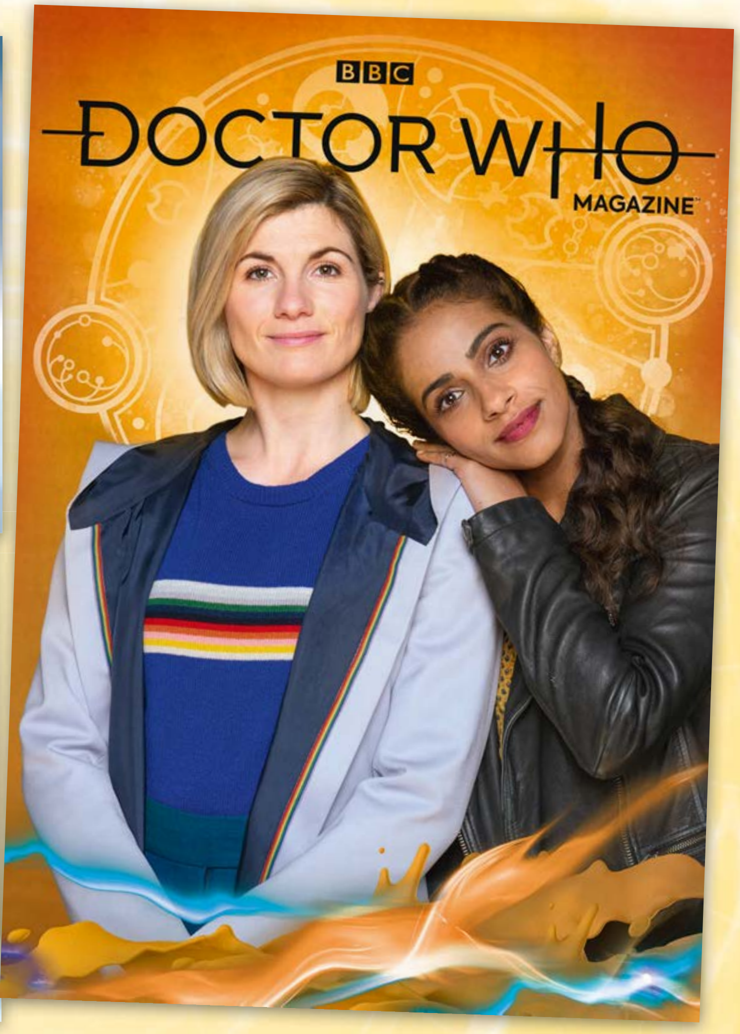

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

The cast of Russell T Davies' award-winning drama *It's a Sin*.

AWARDS

Russell T Davies, **Phil Collinson** and **Peter Hoar** picked up the *Radio Times* Readers' Award in the Sandford St Martin Awards (for productions touching on faith, belief and ethics) for their Channel 4 drama *It's a Sin*.

Segun Akinola.

Segun Akinola was honoured (alongside other composers) in the Top Rated Television Series category by ASCAP (the American Society of Composers, Authors and Publishers) at the 2021 Screen Music Awards. Segun was recognised for his work on the 2020 series of *Doctor Who*.

Stephen Wyatt has been shortlisted for the Carlo Annoni International Playwriting Prize. **Steve Hughes** directed one of the BAFTA-winning episodes that bagged *Casualty* the Best Continuing Drama gong at this year's awards. Also winning BAFTAs were **Rakie Ayola**, who received Best Supporting Actress for *Anthony*, and **Steve Pemberton** and **Reece Shearsmith**, whose *Inside No. 9* won Best Scripted Comedy.

TELEVISION

Steven Moffat's new version of *The Time Traveler's Wife* has entered production. It will air on HBO in six episodes and features *Game of Thrones* star Rose Leslie.

Filming has begun on **Mark Gatiss**' latest directing project, a new version of *The Amazing Mr Blunden*. He also stars alongside **Tamsin Greig** and **Simon Callow**. This one-off special will be available on Sky at Christmas.

Jenna Coleman and **Stephen Fry** have joined the cast of **Neil Gaiman**'s *The Sandman*. They will play Johanna and Gilbert Constantine respectively. The series is due to be released on Netflix later this year.

Neil Gaiman with props and artboards for *The Sandman*.

STAGE

Louise Jameson and **Matthew Lisa Bowerman** is in the cast of *Maggie and Ted* at the Garrick Theatre on 28 and 29 June. The play is about Margaret Thatcher and Edward Heath and is written by Nicholas Courtney's biographer Michael McManus.

Paul Burton Productions is staging a performed reading of *A Christmas Carol* at the Actors' Church in London on 28 November. Amongst the cast are **Louise Jameson** and **Susan Penhaligon**.

FILM

Richard E Grant appears in the film adaptation of the hugely popular West End Hit *Jamie*, which will be released in cinemas nationwide on 17 September. **Sarah Lancashire** and **Shobna Gulati** (reprising her stage role as Ray) are also in the cast.

MISCELLANEOUS

Sharon D Clarke has been appointed Vice President of ArtsEd, one of the UK's top drama schools. **TOBY HADOKE**

Sharon D Clarke.

OBITUARIES

Damaris Hayman, so memorable as the white witch Olive Hawthorne in *The Dæmons*, died on 3 June, aged 91. **DWM** will pay tribute in the next issue.

John Gregg, the distinguished Australian actor who played Lycett in *The Ark in Space*, died on 29 May at 82.

Roy Scammell, the stuntman who had credited roles as a technician in *The Ambassadors of Death* and an RSF sentry in *Inferno* (performing high falls in both) died on 15 May, aged 88. Roy also worked on *Terror of the Autons*, *The Mind of Evil* and *Delta and the Bannermen*. **DWM**'s tribute appears on page 40.

Godfrey James, who played Tarn in *Underworld*, also died recently, aged 90.

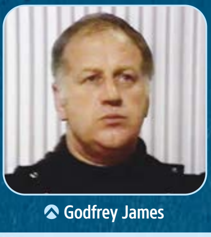
We recently learned that prolific monster actor **Tony Harwood**, who played a Cyberman in *The Tomb of the Cybermen*, a Yeti in *The Abominable Snowmen*, Rintan in *The Ice Warriors* and other Ice Warriors in *The Seeds of Death* and *The War Games*, as well as the speaking role of henchman Flynn in *The Ambassadors of Death*, died last year at 87.

A number of extras from various stories have also passed away recently: **Jeff Wayne** (a Mentiad in *The Pirate Planet*, *The Leisure Hive*, *The Visitation*, a Cyberman in *Earthshock*, *Resurrection of the Daleks*), **Margaret McKechnie** (*Planet of the Spiders*, *The Android Invasion*), **Pam Wardell** (*Remembrance of the Daleks*) and **Barry Wilkinson** (*The Happiness Patrol*).

Damaris Hayman

John Gregg

Roy Scammell



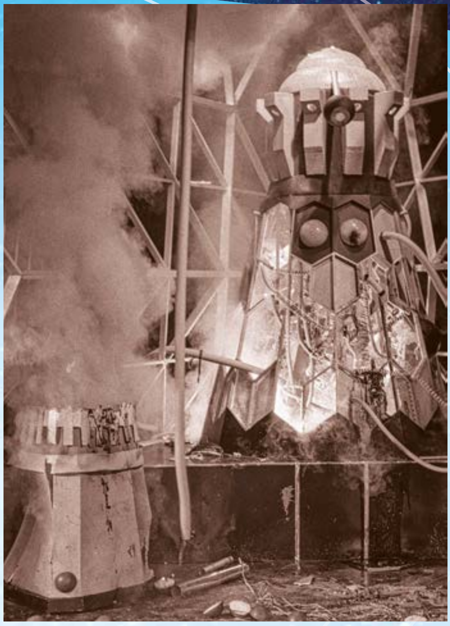
Godfrey James

Tony Harwood

Pam Wardell

THIS MONTH IN... 1967

The model of the Dalek Emperor's destroyed chamber from Episode 7 of *The Evil of the Daleks* (1967).

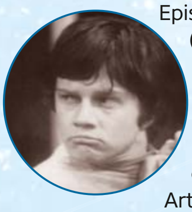


The Emperor burns in the aftermath of the Dalek civil war.

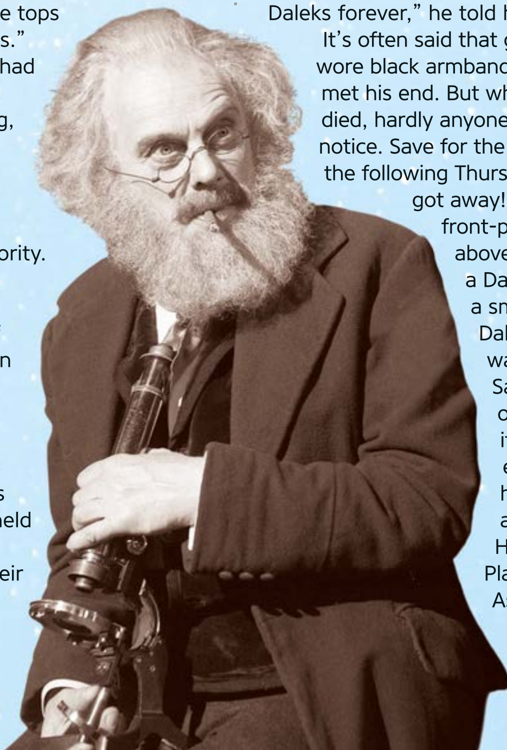
SATURDAY 1 JULY

Many of those who saw the "final end" of the Daleks in the seventh and last episode of *The Evil of the Daleks* – the conclusion of the 1966-67 season – claimed never to have forgotten it. Having returned to the planet Skaro for the first time since the original Dalek serial of 1963-64, the Doctor (Patrick Troughton) fed the so-called 'human factor' into hordes of Daleks... and sparked a devastating civil war.

Writing in to **Doctor Who Magazine**'s *Nostalgia* feature in 1987, several of those original viewers were still thrilled. "Each Dalek would pass through an arch and, by an optical effect, would wobble to suggest the Human Factor taking effect," remembered William Silver of Birmingham. This led into "the most fantastic battle scene ever staged... as for five incredible minutes, black Daleks and white Daleks blasted each other to bits and careered out of control, domes spinning into the air and a sea of foam oozing copiously from their open tops..." Stephen James Walker, writing in *The Handbook: The Second Doctor* (1997), also remembered "copious quantities of gunge spewing forth from the tops of exterminated Daleks." Rarely, he concluded, had *Doctor Who* been "as enthralling, as gripping, or as exciting"



Jamie (Frazer Hines).



Avaricious Victorian scientist Theodore Maxtible (Marius Goring).

The trouble was, avid enthusiasts like William and Stephen were becoming a minority. *The Evil of the Daleks* had shed two million viewers – a quarter of its audience – between its first and last episodes. The Daleks were no longer the all-conquering force they'd been two years before, when they'd held the affections of the nation's children in their pincers. The previous summer, their second big-screen outing, *Daleks' Invasion Earth 2150 A.D.*, had failed to replicate the success of its predecessor. In 1966, BBC Enterprises executive Roy Williams had cast doubt on the viability of a proposed Daleks spin-off series designed for American television. "From my contacts in the toy trade, I have very serious reservations as to the audience pull of the Daleks in the UK at this late stage," he wrote.

With Dalek creator Terry Nation hoping to strike his own deal with an American network, *The Evil of the Daleks* was designed to function, if necessary, as the Daleks' adieu – the final problem they'd pose the Doctor. Towards the end of Episode 7, Scottish sidekick Jamie (Frazer Hines) toppled one of the creatures over a vertiginous drop... like Sherlock Holmes once fell from a ledge overhanging the Reichenbach Falls, perhaps? The crucial difference being, in 1893 Arthur Conan Doyle had wanted to be rid of his creation *despite* the wishes of the *Strand Magazine*. Here, the de facto publisher was resigned to killing the golden goose. "The Daleks must not – can not – be destroyed!" ranted the Dalek Emperor's deranged human co-conspirator Theodore Maxtible (Marius Goring) as he headed back into the Skaro inferno. The Doctor wasn't so sure. "I think we've seen the end of the Daleks forever," he told his friends.

It's often said that grieving Victorians wore black armbands when Holmes met his end. But when the Daleks died, hardly anyone seemed to notice. Save for the *Harrow Observer* the following Thursday. "One that got away!" proclaimed its front-page headline above a picture of a Dalek eye-stalking a small child. "The Dalek dynasty was destroyed in Saturday's episode of 'Dr. Who' but it seems this one escaped the holocaust. It appeared at the Harrow Pre-School Playgroup's Association's Fair... shortly before its fellows were annihilated on B.B.C.1. It seems friendly enough, so perhaps it had been impregnated with the 'human factor' by the good doctor."

What does a once-huge boyband do when the merch sales run dry and the record company drops them? When teenagers are screaming for some new sensation? When you can't sell out the Shepherd's Bush Empire, you play smaller venues and await your chance at a comeback.

So it was for the Daleks after their empire went up in flames in Shepherd's Bush. Worse than death... there were fêtes.

ALAN BARNES

ALSO THIS MONTH

Saturday 24 June

The Daleks weren't the only stars of Season Four hitting the bunting circuit during the so-called Summer of Love.

On Thursday 29 June, the *West Briton and Cornwall Advertiser* carried news that Atlantean wackjob Professor Zaroff was no longer sleeping with the fishes – as February's final episode of *The Underwater Menace* had suggested. "Mr Joseph Furst, a television actor known to viewers of 'Dr Who', Armchair Theatre and 'The Saint', opened a fete at Goonhavern on Saturday," the paper explained...

And nothing in the world could have stopped him.

Professor Zaroff (Joseph Furst) and King Thous (Noel Johnson) in *The Underwater Menace* (1967).

Ask the Family

We asked readers to send us questions for the Doctor and Yasmin – aka JODIE WHITTAKER and MANDIP GILL. In May, we selected some of the best ones and put in a call to Cardiff...

Below right inset: The Doctor (Jodie Whittaker) emerges from the TARDIS in *Spyfall* Part Two (2020).

Bottom left: Riding a motorbike in *Spyfall* Part One (2020).

Bottom right: Mandip Gill and Jodie share a joke on location for *Orphan 55* (2020).

Opposite page: Mandip Gill as Yasmin Khan and Jodie Whittaker as the Doctor – ready for a new series of adventures.

"Hi! How've you been?" Jodie Whittaker's smiling face appears on **DWM**'s laptop as our Zoom conversation begins. "How you doing?" adds Mandip Gill, who is sitting next to Jodie on a sofa.

They've spent all day recording scenes for the next series of *Doctor Who*, but between now and dinner they've found the time (and seemingly boundless energy) to answer a selection of questions sent in by readers. They want to answer as many as possible, so Jodie promises: "We'll try to be quick!"

ELLEN BRUNDIGE asks: Imagine you both take a motorcycle trip around the UK. Who's driving, who's in the sidecar and where do you stop along the way?

Jodie: I'm driving! She's an awful driver!
Mandip: And also you love control!
Jodie: I *am* an absolute control freak. [Laughs.] But your geography and your driving...
Mandip: We can't argue about this. I'm definitely in the little sidecar, looking around.
Jodie: Definitely. And not map reading. Actually, we'll have to have GPS, because both of us are terrible at maps. But I'm picking where we're going and I'm driving.
Mandip: I'm just relaxing, looking around. With my snacks!

Ellen also wants to know where you're stopping along the way.

Jodie: We'd have to go from the top of the country to the bottom, wouldn't we? So if we started at the top I think we'd have to do something really cool... I love Scotch whisky, so we should do the islands over there and then work our way down...
Mandip: But I'm teetotal!
Jodie: OK, so we'll get an Irn-Bru for the teetotal Mandip.
Mandip: I love Irn-Bru.
Jodie: And then we'd have to go to Yorkshire... the Lakes...
Mandip: Can we go to the highest point of the motorway? I know it's really boring, but just me in the sidecar at the highest point would be really thrilling.
Jodie: I'm definitely in charge! But we'd need to do some weaving. We'd need to do North Wales, because we haven't shot in North Wales. So we'd need to do that. And we'd need to end up in Cornwall.
Mandip: One place we wouldn't need to go to is London, because we've seen that. And driving in London could be a bit dangerous for me if I'm in a sidecar!

CATHERINE JONES asks Jodie: Are the Doctor's and your personality similar in any way?

Jodie: Ah, absolutely! When we started, on Series 11, I was really shocked at how much I had the chance to bring myself to something. Because initially I thought playing the Doctor would be a world away. I think I can bring my energy and my skittishness to it – my hyperactive thought process. I think those kinds of things, and my curiosity, are very similar.

But what about the *differences* between you and the Doctor?

There's definitely a striking difference in intellect! [Laughs.] And also fear levels. The Doctor always seem to have a healthy fear, but it's never debilitating. I think mine's quite a debilitating fear. And the Doctor's rage is rooted in something real. I feel that when I have to play the rage of the Doctor, it should come from somewhere really deep within.

“I feel that when I have to play the rage of the Doctor, it should come from somewhere really deep within.”

JODIE WHITTAKER

Ask the Family

Right: Vinette Robinson as Rosa Parks in *Rosa* (2018).

Below: The custard cream dispenser on the TARDIS console.

Bottom left: Suffragette Emmeline Pankhurst is arrested during a protest at Buckingham Palace in May 1914.

Bottom right: Sacha Dhawan, Jodie and Mandip on the set of *Spyfall* Part One.

→ JULIA MAY asks Mandip: If you weren't playing a companion, would you rather be playing the Doctor or the Master?

Mandip: It takes a certain type of actor to be the Doctor. I don't think anyone could play the Doctor, no matter how good an actor they are. There are certain characteristics that you just have to have to be the Doctor. I'd rather play the Master, because you don't get an awful lot of chances to play an evil character… The way Sacha [Dhawan] plays the Master, I think there are similarities with the Doctor – with mannerisms and physicalities. So by playing the Master you also get to do some of the stuff that's fun about playing the Doctor.

Jodie: I know the Doctor's mercurial but the Master is as well. The character's layered. You can't condone the Master – his behaviour is abhorrent to the Doctor, but it's coming from an interesting place. And he's charismatic! Unfortunately, some of the worst people in history have been charismatic…

Mandip: I think with any interesting villain, you get the understanding that they're not just behaving badly for no reason. When villains are played well, there's a little bit of you that thinks, "Oh, I see why that's bothering you… Obviously, *I* wouldn't behave like that, but I see that your reaction is genuine." Without that, a villain would just come across as an out-and-out bad person. And that wouldn't work – it would be flat. Sacha does it so well. We watched him create that character.

BRYCE MESSER asks: If you could use the TARDIS to meet someone from the past, who would it be?

Jodie: Go on, Mandip.

Mandip: I hope this isn't an obvious answer, but having done the Rosa Parks episode, I would really love to sit down with her and go through that day. That event.

Jodie: Yeah, can you imagine?

Mandip: Because that changed everything for people like me. Her actions changed my life. So I'd just like to have a lovely hot drink with her and ask "Why *then*?", because the ramifications of refusing to give up her seat on that bus could have been so bad for her. Had I not done the episode, I might have taken for granted what she did, but seeing Vinette [Robinson]'s version of Rosa Parks… Rosa seemed like a person who was so together and well-to-do. Where did she find it in herself to do what she did?

Jodie: That's strength. I'd go back in time to meet Emmeline Pankhurst, for obvious reasons. She was such a seminal figure for us, as women, particularly here in the UK. Having only voted last week, we can link that back to the suffragettes. And in the grand scheme of things, the suffragette movement wasn't that long ago. I think that sisterhood, that uniting of rage and passion, would be an amazing thing to witness.

> "I would really love to sit down with Rosa and go through that day." MANDIP GILL

GEOFF COCKWILL asks Jodie: If your TARDIS could dispense anything alongside, or instead of, custard cream biscuits, what would it be?

Jodie: Well, here's the thing… are we talking about the Doctor or me? If it's for me… Can I answer it as me?

Mandip: I know what you're going to say!

Jodie: It would have to be the most extraordinary wine, kept at the perfect temperature. And it would have to include one of those amazing aerator things, so that even if you tap into a really beautiful bottle of red, you don't have to consume it that quickly – the aerator will make sure it keeps for a while. But if I'm answering as the Doctor, I don't know if I'd want something like that. I'd probably want a sugary snack to keep me going. I'm trying to think of my favourite biscuits… Or how about creamy pasta?

Mandip: That would make you lethargic!

Jodie: But it would be so yummy!

Left: Jodie with Susan Lynch and Shaun Dooley on location in South Africa for *The Ghost Monument* (2018).

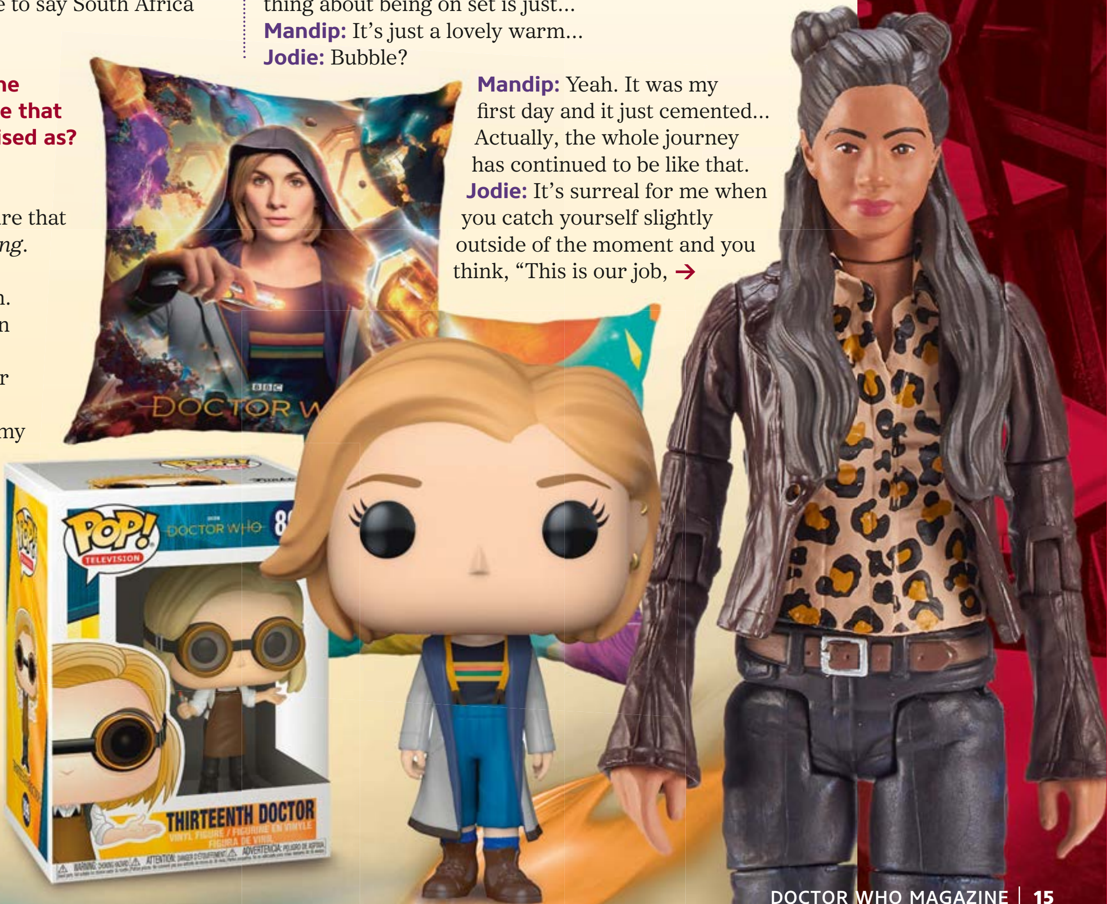
Above right: The Doctor uses her sonic screwdriver outside O's hut in *Spyfall* Part One.

Below: A *Doctor Who* cushion, Funko Pop figures of the Thirteenth Doctor, and a Character Options figure of Yaz.

AIDEN GOOCH asks: During the making of *Doctor Who* you've visited some brilliant locations. What has been your favourite place to film?
Mandip: It's a given – South Africa!
Jodie: South Africa.
Mandip: It was just absolutely brilliant.
Jodie: Where, though, in South Africa?
Mandip: Just all of it. The whole thing. The whole experience. Meeting Sacha out there... Remember we drove for hours and hours to get to O's little hut? It was so remote, wasn't it?
Jodie: For me, it was the location for *The Ghost Monument*. It was beautiful. I loved it. That's where Shaun [Dooley] took the picture of the TARDIS on the rocks.
Jodie: It was so hot, wasn't it?
Mandip: Forty degrees. Just sand dunes for miles.
Jodie: I really love Wales, but I have to say South Africa topped it. [Laughs.]

RYAN CROUGHAN asks: What's the most surreal piece of merchandise that you've seen yourselves immortalised as?
Mandip: Mine's easy.
Jodie: Go on.
Mandip: Mine's the little action figure that I got last year. It's absolutely *amazing*. You've had *loads* of things.
Jodie: I find a cushion quite random. A cushion's not that weird, but when it's your own face...
Mandip: What are you saying – your face on a cushion?
Jodie: I can't imagine walking into my house and lying on a little cushion that has my face on it... I think that'd be quite mad, wouldn't it? But I love the Funko Pops.
Mandip: I was just about to say, if anyone who works at Funko Pops is reading this, I think Yaz would be an *amazing* Funko Pop. Can you print that? Just think of all the young girls who'd want one!

ELIJAH GALLOWAY-DUTTON asks: What's the most surreal experience you've both had on the programme?
Mandip: I don't know if the word is surreal, but on the very first day I met Jodie in my trailer and then we went to the set. I'd already met Tosin [Cole] – I'd known him for years, and I knew that he'd been cast in this. We waited for hours for this night shoot, and you were at the top of the big scaffold – do you remember?
Jodie: The crane, yeah.
Mandip: I had to press all these buttons and it was a little bit overwhelming, especially because it was my first day. I was trying not to panic. I looked up and the camera guy in front of me was Mark, who I'd worked with on *Hollyoaks* years ago. I was just like, "Oh my God, I am so OK here." I had Tosin there as well, and there was Mark, waving at me from behind the camera. I've always felt safe here because Mark is such a good camera guy, so warm and giving.
Jodie: The whole thing is really, really close. The whole thing about being on set is just...
Mandip: It's just a lovely warm...
Jodie: Bubble?
Mandip: Yeah. It was my first day and it just cemented... Actually, the whole journey has continued to be like that.
Jodie: It's surreal for me when you catch yourself slightly outside of the moment and you think, "This is our job, →



Ask the Family

Above left: Ashad (Patrick O'Kane) and his troops in *Ascension of the Cybermen* (2020).

Above right: Jodie and Mandip on location in South Africa for *Rosa*.

Right Inset: The newly regenerated Doctor in *The Woman Who Fell to Earth* (2018).

Below left: Jodie on the covers of *The Sunday Times Magazine* and the *Guardian* supplement *G2*.

Below right: Tzim-Sha (Samuel Oatley) in front of the crane scaffolding in *The Woman Who Fell to Earth*.

→ this is our life, and we are *so* lucky."

I remember the moment [in *Ascension of the Cybermen*] where the Cybermen's drones were coming in. You had to do your stunt, Tosin had to do his, and Brad was so excited about doing his big belly-flop grandad-dive, straight onto a crash mat. [Imitating Bradley Walsh:] "Did you see my stunt, did you see my stunt?" He literally crashed a crash mat! Everybody had a little moment that day. There were drone cameras flying around as we watched the stunt guys doing massive flips with explosions going off in the background. Patrick [O'Kane], who was Ashad, and his team of Cybermen all walking together in unison towards you... Even though it was cold, nobody went off to their trailer – we sat and watched what everybody else was doing, because we were really excited. It's at times like that, you think, "Is this really happening?"

Mandip: Yeah!

Jodie: It's like we've been given the biggest gift ever. It's lovely.

Mandip: I know. There are moments when I think, "We're grown adults running around, and this is our job!" And then you've got like 30 people taking you proper seriously, filming you.

Jodie: When you look outside of it, you realise that these epic scenes are just a huge ensemble effort. And you realise what a little piece you are in this massive jigsaw. It's amazing.

LUKE CARR and GABE KEOGH both ask the same question: If you had to pick a favourite story from Series 11 or 12, which one would it be?

Jodie: You pick one and I'll pick a different one.

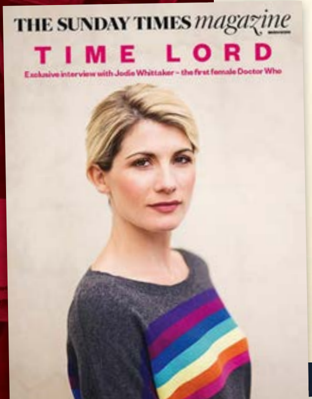
Mandip: I feel I should say *Demons of the Punjab*, because that was just brilliant and it resonated with me so much. We were so happy that Vinay [Patel] had written that story and brought it to mainstream television... it was amazing. But I'm gonna go with *Rosa*, just because of the way we filmed it in South Africa. Vinette was exceptional – she owns that scene where she gets off the bus. I couldn't believe there were bits of the Rosa Parks story that I didn't know, things that I wasn't taught. So I got the chance to learn something. And we had a beautiful time filming.

Jodie: My answer to that question is kind of really self-involved. My favourite episode is my first one, because of the way I got to enter the scene and the way the episode climaxed with the hero speech to Tim Shaw... Tzim-Sha! It was an incredible introduction to the series for me and in a weird way I feel like my memories of that episode are way more vivid to me than my memories of the last season, because every moment is ingrained. Everything was so new, and we went from not knowing each other in real life to becoming such a family so quickly. So much happened in such a short space of time that in a way it feels like that one episode could have been a whole year.

SYLVIA LUPINE asks: What's been the hardest secret for you both to keep?

Jodie: That's an easy one for me to answer – the hardest secret to keep was my own! That was a really long time in my life – the gap between auditioning to play the Doctor, being given it, and it being announced. I didn't want it to leak; I didn't have any desire for it to come out before the reveal, because I knew my life was going to change and I was in no rush for that to happen until I was prepared for it. But professionally, I was the only person in my team that knew I'd been cast. I'd be sent auditions and I'd go, [faux diva voice:] "I'm really sorry, I don't really want to

> **"The hardest secret to keep was my own!"**
>
> JODIE WHITTAKER


THE SUNDAY TIMES magazine
TIME LORD
Exclusive interview with Jodie Whittaker – the first female Doctor Who

About
time
g2
Tuesday 18.07.17 theguardian

Above left: Enzo (Shaun Dooley), Yaz and the Doctor in *The Ghost Monument*.

Above right: Tosin Cole, Bradley Walsh and Jodie receive direction from Mark Tonderai (centre) during production of *The Ghost Monument*.

Below right: Graham (Bradley Walsh) and Ryan (Tosin Cole) bid farewell to the Doctor and Yaz in *Revolution of the Daleks* (2021).

Below left: Mandip and Jodie will return in Series 13.

put myself up for that." I very nearly said "I've been cast!" I nearly said that a hundred times. But I didn't. It was hard, but it was worth it. And it was practice for keeping all the series' other secrets. But for you... From being cast to starting wasn't that long for you, was it?

Mandip: No, but also I don't find it that difficult to keep a secret.

Jodie: I don't either. You get used to it.

Mandip: You really do.

Jodie: I hate spoilers.

Mandip: Yeah. When Tosin and Brad left, the one thing I kept getting asked was "Are you staying on?" I didn't know what to say, so I just kept saying, "Who knows?"

Jodie: Quite often we really don't know what's going to happen [in future episodes] because we aren't told. It's a really good system! [Laughs.] Sometimes, when I find out what's going to happen, I'm like, "I'm so glad you didn't tell me that!"

Mandip: Very true!

JAMES WOODS asks: What has been the most challenging scene from an acting point of view?

Mandip: I know, I know...

Jodie: You've gone straight in there!

Mandip: There's a scene in *The Witchfinders* where I was acting like this [makes a gagging noise] and I was in a little denim jacket and it was *so* cold. You're so protective of me, but this time I was by myself. When it's cold and we're all together, we can all run into a warm room and it just helps. Everyone else was struggling with the weather too – it was the Beast from the East! – but I was by myself, in this small jacket, trying to hold this really big axe. It just felt like, "Have I made the right decision doing this?!" [They both laugh.] That episode was really hard to film.

Jodie: Yeah, that was hard. It was also really enjoyable, but there was so much pressure. For me, it was a scene in *The Ghost Monument*. We were in Shaun Dooley's ship and there was five pages [of script] in just one shot. There was the stress of knowing we had to get to page five, and we had to remember the choreography too.

Mandip: We rehearsed it, didn't we?

Jodie: Yeah. Shaun and I kind of choreographed the movement together. It was fun, because it was like a dance and I love things like that. At one point I did the best take but at the end I went the wrong way round to get to a chair. I sat down and we both went, "Aaargh!" The pressure of that... and then, when we got into the edit, it was, "Oh, we're just going to go in for a couple of close-ups...." Oh my God! [Laughs.] But it was brilliant and [director] Mark Tonderai was amazing, wasn't he? He was just bouncing around the set.

A ringing noise from the kitchen diverts Jodie and Mandip, but before we leave them to prepare dinner, Jodie has a message for the readers of DWM...

Jodie: Can I just say we're so excited to share the new season with you. It's an incredible privilege to be allowed to work side by side, in a safe environment, and we don't take anything for granted. We know what everyone's gone through – us included – and we hope that the new episodes bring some much-needed entertainment. **DWM**

FIRST BASE

In 1966 *The Tenth Planet* proved groundbreaking for more than just its setting. At the Snowcap tracking station, SIMON GUERRIER and RHYS WILLIAMS describe the team effort that replaced the First Doctor without killing off *Doctor Who*. CGI models by GAVIN RYMILL.

Above: The original Cybermen on set for *The Tenth Planet* (1966).

Right inset: Story editor and co-creator of the Cybermen Gerry Davis.

Below: A CGI model of part of the studio floor during the recording of *The Tenth Planet* Episode 4, showing the sets of the Cybermen's spaceship, the radiation room and the TARDIS.

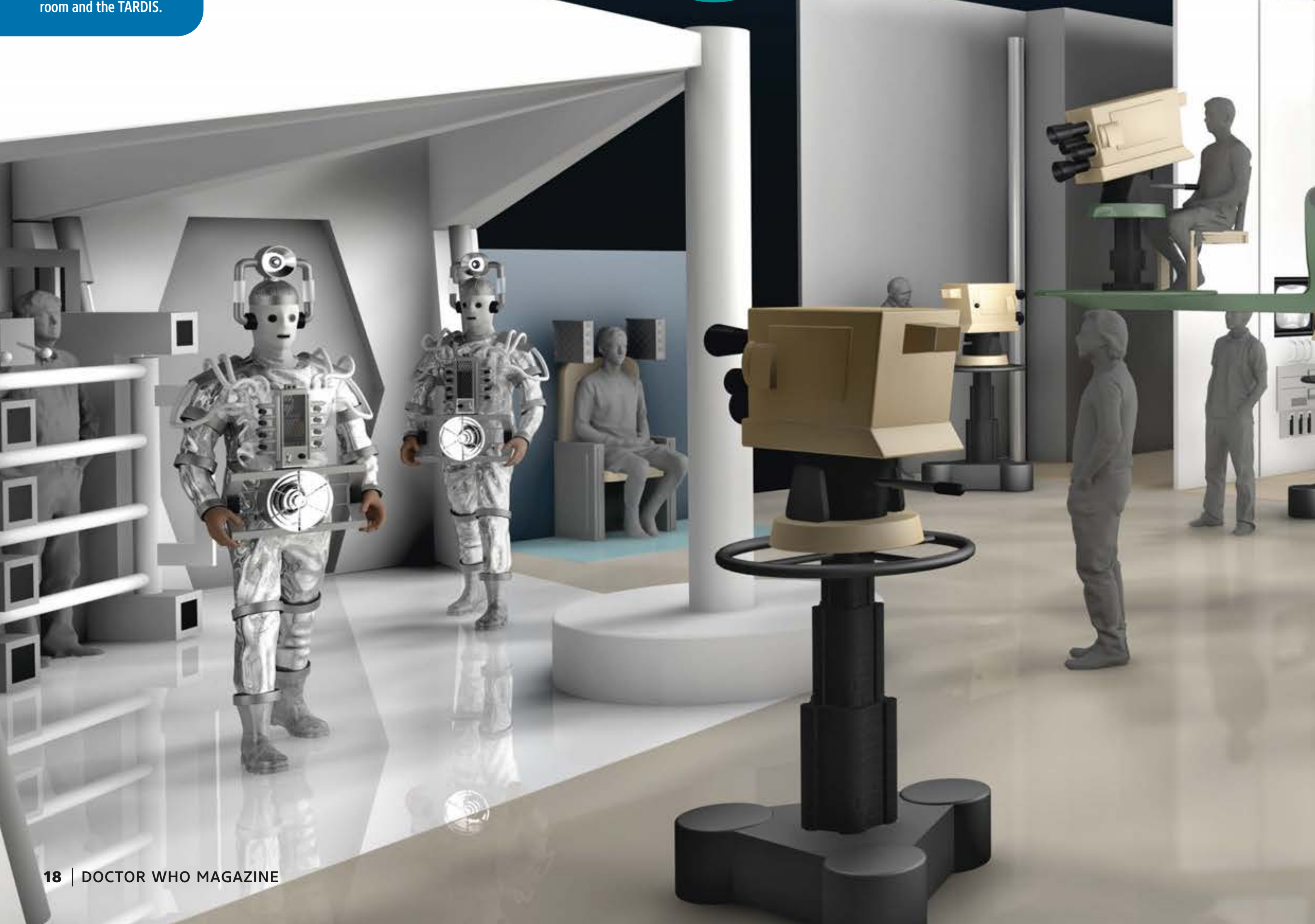
First broadcast on 29 October 1966, Episode 4 of *The Tenth Planet* is arguably the most important of all 862 instalments of *Doctor Who*, so it's very frustrating that it's missing from the BBC archive.

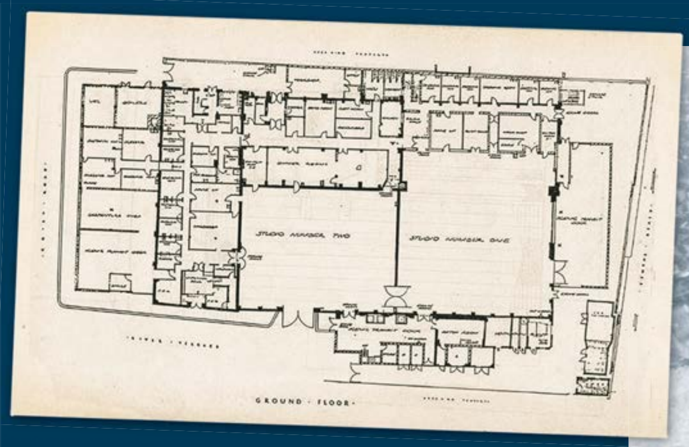
Fortunately the final seconds of this episode do exist – and they show the Doctor transforming into a different person for the very first time. "A series doesn't usually survive the main character leaving," co-writer and story editor Gerry Davis told the fanzine *DWB* in 1988. "There was a real danger that the programme would be axed."

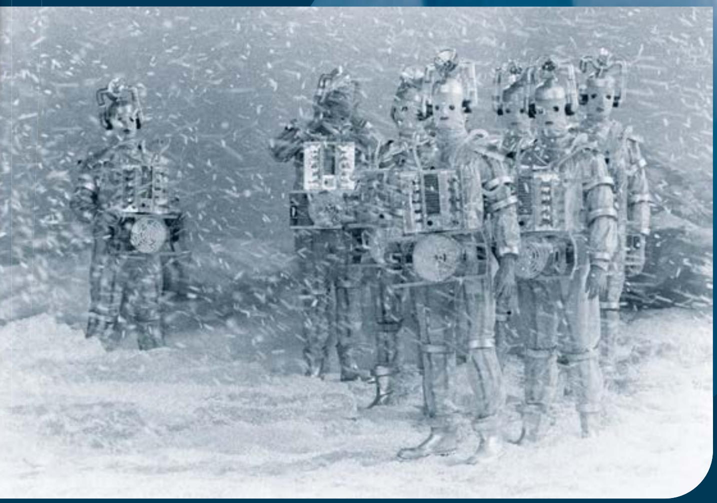
That *Doctor Who* continued and flourishes to this day is down to the efforts of cast and crew to make lead actor William Hartnell's last moments especially compelling. Now we can reconstruct something of that lost magic...

Every subsequent change of Doctor has occurred in a specially commissioned story focused on that change. In this first instance, once it was agreed that Hartnell was leaving – he told his wife Heather of the decision on 16 July 1966 – his departure was simply added to the next story in line. Scripts had already been written for all four episodes of *The Tenth Planet*, with production due to start on 30 August. That had an impact on the way the changeover could be realised.

Even before this, *The Tenth Planet* was boldly innovative. As we saw in issue 562,







it was the first example of a new kind of *Doctor Who* story focused on a single location. As Davis recalled in the 1988 book *Cybermen*, “My basic premise in that era of minuscule budgets was to limit the usual dozen tatty sets to one major set around which we could concentrate the entire budget.”

Davis and producer Innes Lloyd were also keen to make *Doctor Who* contemporary, scientifically credible and relevant to viewers, so the major set in *The Tenth Planet* is the tracking room of a ground station monitoring a capsule in orbit, as featured in news reports of the day. In 1987 Davis told Doctor Who Magazine that he and co-writer Kit Pedler placed this tracking station in Antarctica “because of the atmosphere it gave” and because “the South Pole is so inhospitable that nobody would expect anything to come out of those howling blizzards...” That was the hook: the first episode ends on a close-up of eerie figures impervious to the cold. In the next episode we learn they’re called Cybermen.

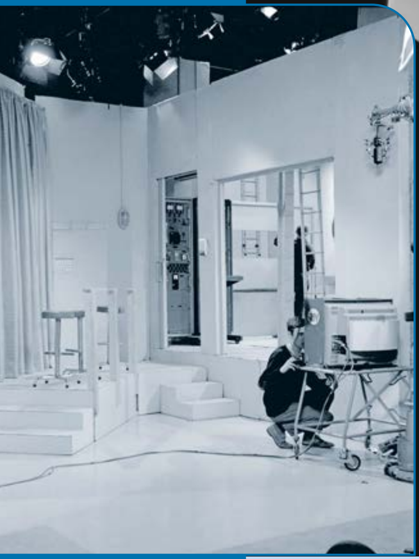
Much of the action was to take place inside the tracking room. “We had to make it as large as possible,” recalled designer Peter Kindred on the story’s DVD release. “The other thing was to try and get as many levels as possible [because] if it were all on one level it would have looked very static and rather dull.”

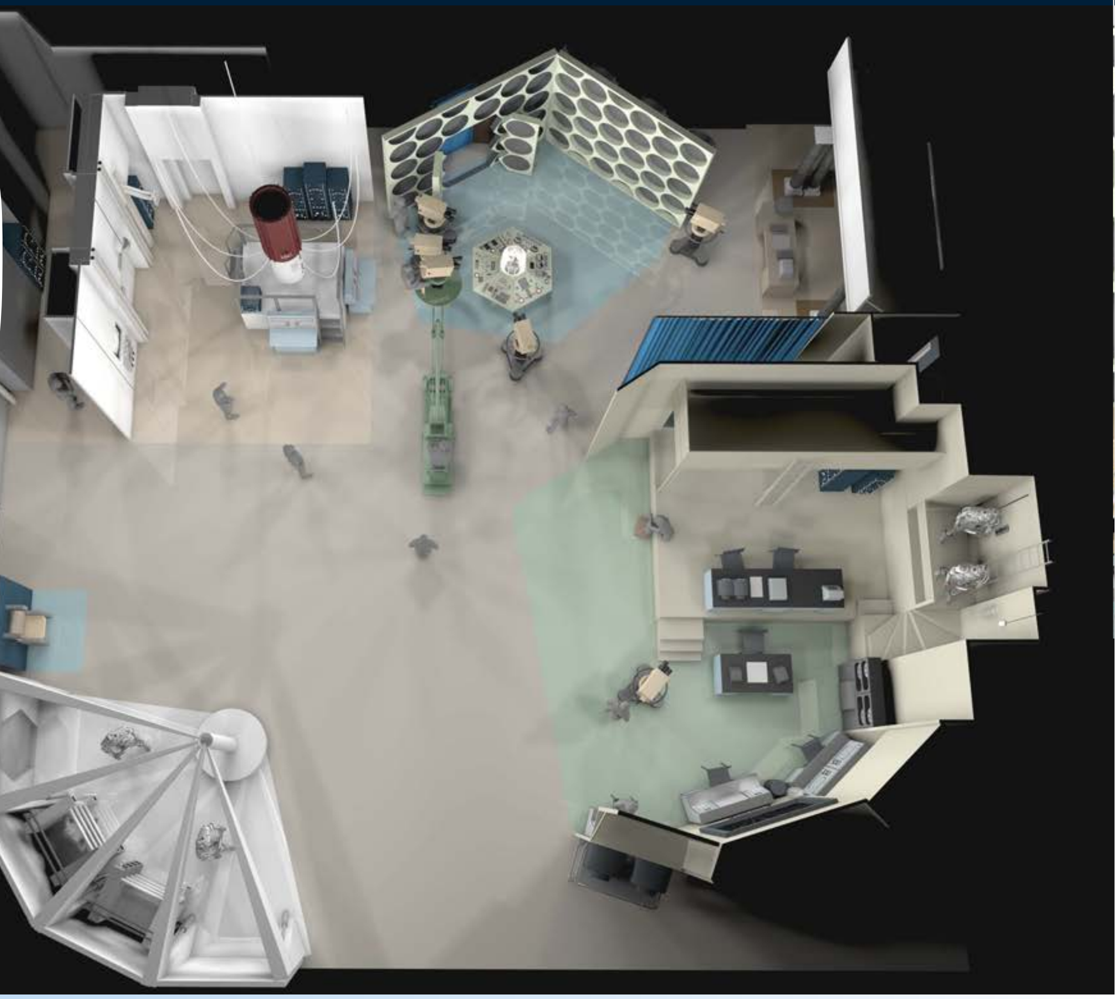
The entrance being placed on a higher level also reminds us that we’re underground, as do the spiral staircase, ladders and – in the opening episode – the periscope in the guard room. The script provided an economical description of this dynamic, three-dimensional space: “The interior is based upon the typical Cape Kennedy control room. A large number of technicians in white coats at rows →

The major set in *The Tenth Planet* is the tracking room of a ground station monitoring a capsule in orbit.

Above left: The floorplan of Riverside Studio 1, where *The Tenth Planet* Episode 4 was recorded on Saturday 8 October 1966.

Above right: The Cybermen advance towards the polar base.





Top left: Barclay (David Dodimead) in the tracking room.

Above left: The tracking room set is prepared for recording.

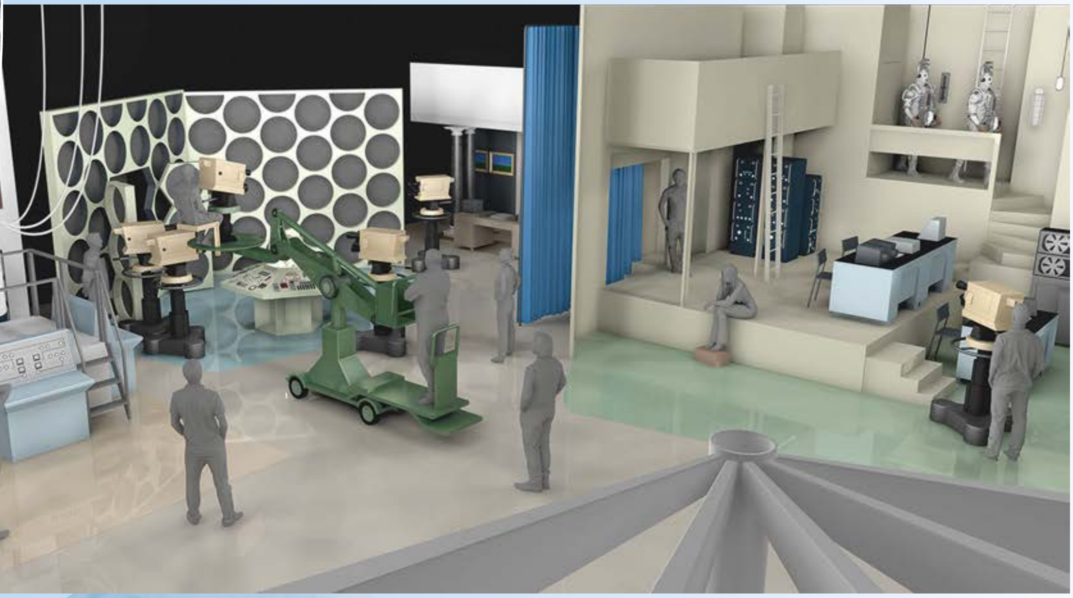
Above right: A CGI model of how Riverside Studio 1 would have looked during the recording of Episode 4.

→ controls. There is a familiar sound of teleprinters, computer tapes and electronic machinery." True to this description, the complex set-up is conveyed by sound as well as what we see.

Further areas within the tracking station complex – such as the guard room, projection room and radiation room – came and went from the studio as each week's action demanded, affording greater variety than the $404m^2$ of usable floor space in Riverside Studio 1 could allow at any one time. Only the tracking room and Geneva HQ appeared in all four episodes.

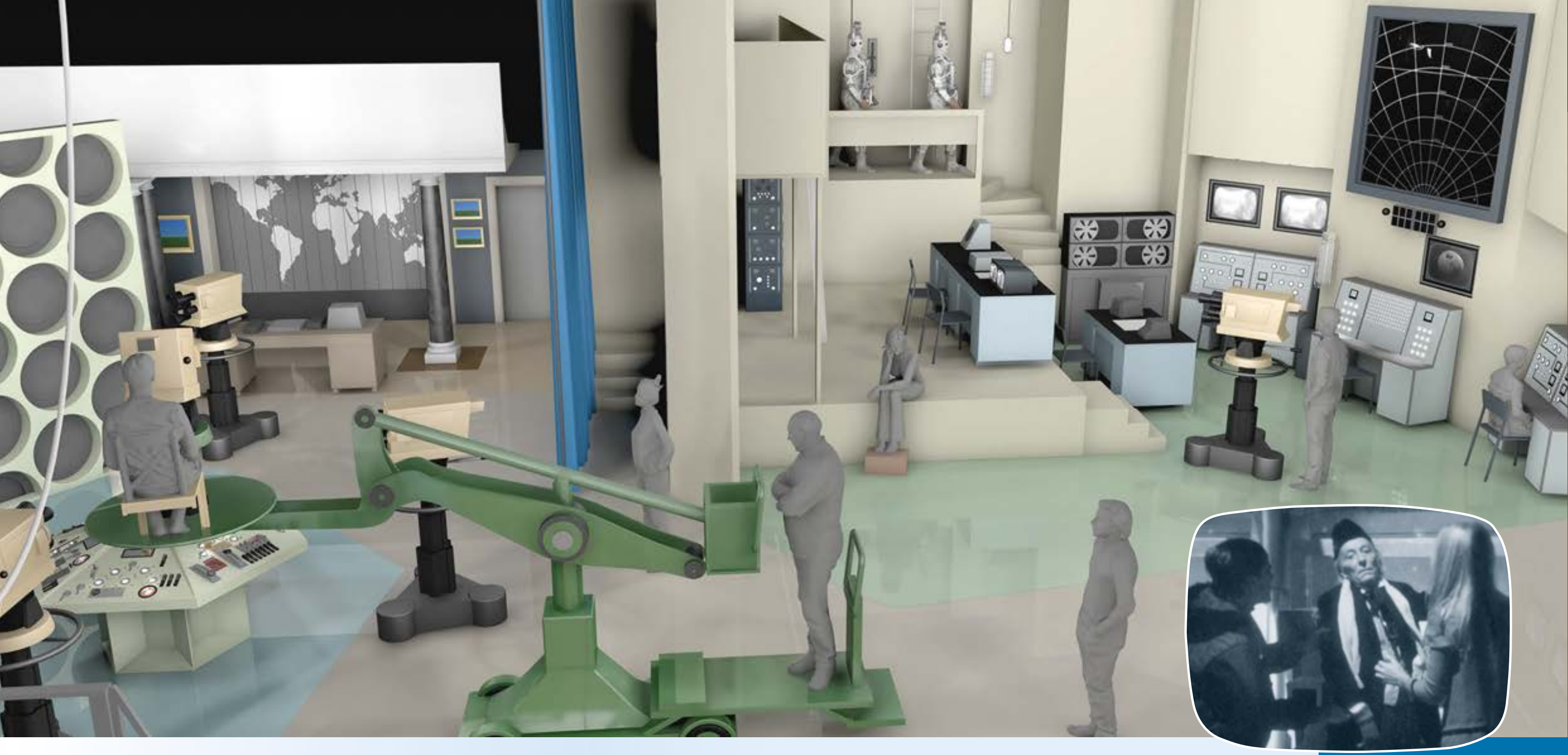
Originally, the TARDIS interior was only seen in Episode 1, resolving the previous serial's cliffhanger. At the end of Episode 4, our last sight of the Doctor was to have been in the tracking room, as he and his companions said goodbye to the crew and headed for the exit. Then, the crew were to turn to a monitor showing the view outside – ie, pre-filmed material of the polar surface. We were then to cut to this material in order to see the TARDIS dematerialise. The story would have concluded back in the tracking room, with a crew member wondering where the Doctor and his friends came from.

Only the tracking room and Geneva HQ appeared in all four episodes.



Above: In a scene from Episode 1, Wigner (Steve Plytas, seated) gives orders from the headquarters of International Space Command in Geneva.

Right: A CGI model showing the relationship between the sets for the radiation room, the TARDIS, Geneva HQ and the tracking room.



And then, Hartnell had to be written out of the series. His departure couldn't take place in the tracking room itself, as the set and the actors playing the crew would need to reappear in the next episode. The obvious answer was to get the Doctor back to the TARDIS and on his way to his next adventure, *then* write him out. The script was accordingly changed in time for 31 August, when a scene was pre-filmed at Ealing Studios of Ben and Polly pursuing the Doctor in the snow, concerned that something is wrong.

The TARDIS interior set was fitted into the floorplan for Episode 4, the script calling for atmospheric lighting, "dimming [and] lightening throughout scene." The Doctor would be at the controls, battling an "invisible power". (The broadcast episode is ambiguous as to whether he's weakened by the same "outside influence" that affected the space capsule, or whether his old body "is wearing a bit thin".) As written, his last words were to be "No no I can't go through it – I can't I can't I will not give in", before – according to the stage directions – "he is reduced to incoherent mutterings" and collapses, having set the TARDIS in flight.

Ben and Polly were then to discover the Doctor "lying by the control column his head covered by his cloak". Polly would react at the sight, but the audience would have to wait a week to see what she was reacting to. In the next episode, Patrick Troughton would have sat up from under the cloak. Davis told **DWM** that screen versions of *Dr Jekyll and Mr Hyde* provided "a simple inspiration to get the changeover between actors".

But that's not what happened. "A lot was riding on it working," director Derek Martinus told fanzine *The Frame* in 1992. "We wanted people to carry on watching *Doctor Who* even though William Hartnell was no longer playing the Doctor." That meant leaving the viewer in no doubt that Troughton really *was* the Doctor by directly showing Hartnell transform into him. On 2 August Troughton had signed an initial contract for 22 episodes, beginning with Episode 1 of *The Power of the Daleks*. On 16 September, an additional contract was issued for him to appear in the

→

Top: A CGI model showing another view of the TARDIS, Geneva HQ and the tracking room sets.

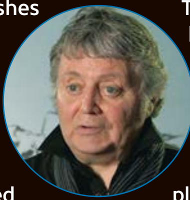
Above inset: Ben (Michael Craze), the Doctor (William Hartnell) and Polly (Anneke Wills) in the Cybermen's spaceship.

Below left: Robert Beatty as General Cutler, pictured alongside genuine Marconi radio equipment.

Below inset: Designer Peter Kindred; images from Episode 1 with the calendar for December 1986, and Barclay with hired equipment labelled 'T/P' from prop company Trading Post.

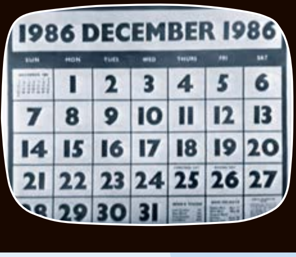
SET-PIECES

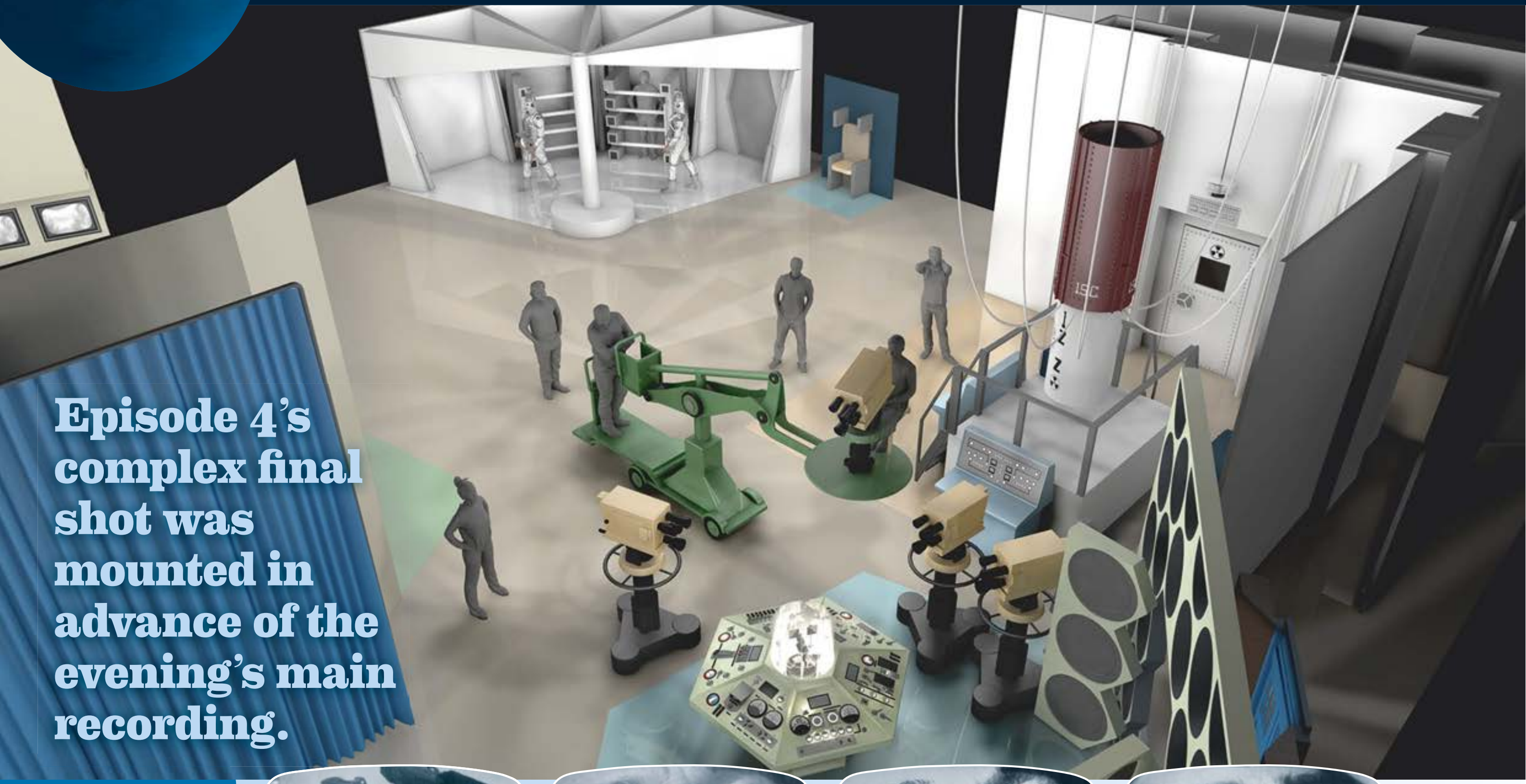
Different versions of the script placed the events of *The Tenth Planet* in 1982 or 2000, but a wall calendar on screen establishes that we're in December 1986, which was more than 20 years in the future when the story was broadcast. "I suppose it had a certain futuristic feel to it," recalled designer Peter Kindred, but essentially he wanted "a realistic look… a proper powerhouse sort of feeling."



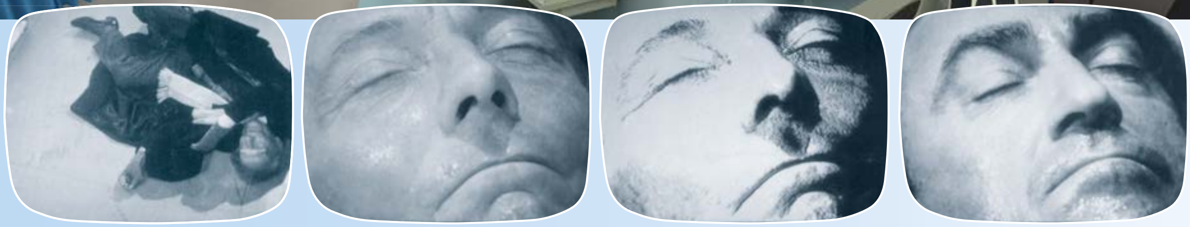
Set dressing aids that sense of realism, with genuine Marconi radio equipment, intercoms, Olivetti mechanical calculators and a large Decca computer tape unit. Further items are marked 'T/P', having been hired from the prop company Trading Post, which also supplied bespoke control desks. One bears a sticker reading 'TAU', left over from its previous use in *Lambda I*, an episode of the anthology series *Out of the Unknown* recorded on 21 July 1966 and broadcast on 20 October (between Episodes 2 and 3 of *The Tenth Planet*).

The main radar-tracking screen, built and operated by the prop company Shawcraft, was reused in the next story, *The Power of the Daleks*. Five monitors relayed either pre-filmed material – such as shots of the Cybermen's planet Mondas – or live feed from other sets in the studio, such as from two small 'Vidicon' cameras mounted in the astronauts' capsule. The result is a busy, hi-tech place that bears witness to events that will affect the whole world.





Episode 4's complex final shot was mounted in advance of the evening's main recording.



Top: A CGI model showing the Cybermen's spaceship, the radiation room and the TARDIS sets.

Above right: The Doctor's face changes into that of a younger-looking man (Patrick Troughton).

Right inset: Vision mixer Shirley Coward and director Derek Martinus.

Below: A CGI model of an aerial view of the studio floor, showing all the sets.

→ closing moments of *The Tenth Planet*. This was a late decision: just a day ahead of studio recording of Episode 1.

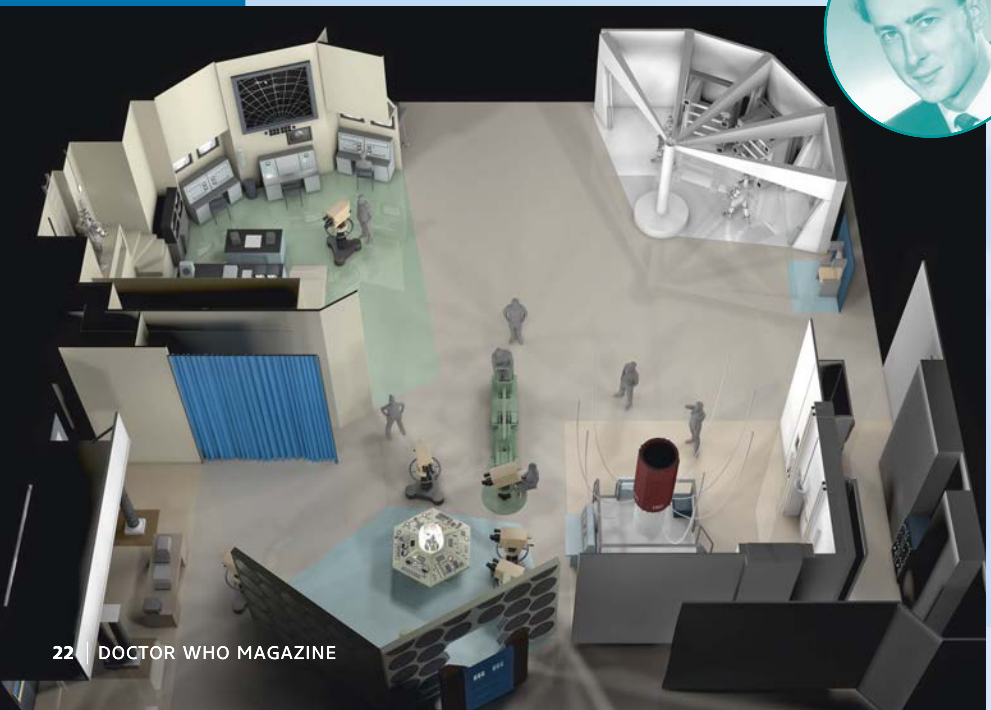
On 8 October, three weeks and a day after that contract was issued, Hartnell and Troughton were on set together. *Doctor Who* was usually recorded in sequence, as much like a 'live' performance as possible, but Episode 4's complex final shot was mounted in advance of the evening's main recording.

The transition was overseen by vision mixer Shirley Coward. "Nobody was exactly sure how they were going to do it," she says on the DVD release. "It was a matter of the studio engineers and the cameramen all trying out things. They knew roughly what they wanted: one face to come through the other." In the end, Coward mixed from a close-up of Hartnell's face to the same shot on a malfunctioning system that flared white, then to a flared close-up of Troughton, and finally to a 'clean' shot of him.

Prior to the final, inserted shot of the transition between actors, the camera script for the concluding TARDIS interior scene details 18 separate shots, rapidly intercutting between four of the studio's five cameras, which could only be achieved with very careful planning.

A 27-second clip of the scene survives from an episode of *Blue Peter*, as well as roughly the same amount of preceding footage captured on 8mm film. But these include a high-angle shot looking *down* on the Doctor lying on the floor as Polly and Ben run over, brief early flashes of the 'flared' vision mixer effect and an angle from the studio's fifth camera, none of which is in the camera script. This suggests that even on the day of recording Martinus and his team were working to make the scene more dynamic; it also suggests that they may have pre-recorded more than just the final shot. The dialogue is shorter, too: in not speaking at all, the Doctor becomes less of a victim and a more active participant in what's about to happen. Ben and Polly have 17 words between them in the script and only seven in the broadcast episode, so there's much more focus on what we see.

Except, we can't. Frustratingly, the surviving footage constitutes almost but not quite all of a thrilling sequence on which so many people worked so hard – and which secured the ongoing success of the series. **DWM**



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BBC
STUDIOS

FATAL ATTRACTIONS

JASON ARNOPP meets NEIL COLE, who owns a museum crammed with a number of dangerous-looking exhibits...

In the Earth year 1976 AD, a startled young boy, wearing a polo-neck jumper that bears his name, comes eye to eyestalk with a gold Dalek. When this Dalek shrieks orders at five-year-old Neil from within its glass case, his pudding bowl haircut quivers as fact and fiction blur in the most bewitching manner. Suddenly, the blisteringly hot seafront outside feels light years away. Neil and his dad have walked in through the doors of an oversized police box, then downstairs into the parallel world of the *Doctor Who* Exhibition in Blackpool.

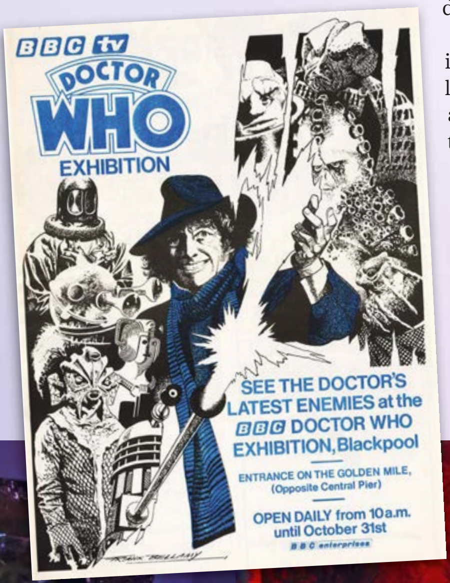
The moment that will change Neil's life forever comes towards the end of the exhibition, when he meets an actual walking, talking Zygon. Fascinated and terrified at the same time, the boy shakes hands with this barnacled brute. When he gazes through the creature's eyeholes and sees human eyes inside, he realises that this Zygon is – *whisper it* – a man inside a costume... and his world undergoes a Steven Spielberg dolly-zoom effect.

We can now nip inside the TARDIS and leave little Neil behind, as he eagerly clutches the *Doctor Who* poster magazine and red Dalek helium balloon that he's bought from the museum's little shop. ("Love a little shop!") And 45 years later, we find the adult Neil Cole proudly showing **Doctor Who Magazine** around the 'Classic *Doctor Who*' section of his very own Museum of Classic Sci-Fi.

"Here's a section of Varga's leg from [the 1967 serial] *The Ice Warriors*," he says, pointing to the exhibit in its beautifully lit cabinet. "And round here, we've got a surviving Silurian neck and foot [from *Doctor Who and the Silurians*, 1970]. Here's a Shrivenzale foot [from *The Ribos Operation*, 1978] and an Exxilon head [from *Death to the Daleks*, 1974]. And here's a Plasmaton [from *Time-Flight*, 1982] – everyone's favourite, ha! You'll notice that these are all in chronological order. The earliest item on display is a script from *The Crusade* [1965]. Then we go through the 1970s and 80s and end with [visual effects designer] Mike Tucker's train model that goes across a Walford bridge in *Dimensions in Time* [1993]. At the last count, I had objects from around 60 different *Doctor Who* stories..."

Despite this being a virtual tour, delivered at breakneck pace and filmed by Neil's webcam, it's clear that the museum is a thing of wonder. The man has devoted untold hours to not only sourcing the exhibits, but restoring and presenting them with a care that speaks of perfectionism. →

Top: Neil Cole and his Dalek at the entrance to the Museum of Classic Sci-Fi.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Right: 1970s promotional material, illustrated by Frank Bellamy, for the official *Doctor Who* Exhibition in Blackpool.

Drax
Exxilon Head

Below from left: Exhibits in Neil Cole's museum include a Silurian foot from *Doctor Who and the Silurians* (1970), a Shrivenzale foot from *The Ribos Operation* (1978) and an Exxilon head from *Death to the Daleks* (1974).

Opposite page: A Terileptil from *The Visitation* (1982).

Red Terrileptil
'Doctor Who'
Story: 'The Visitation'
- Season 19 (1982) -
This exhibit is dedicated to Tylor Stevens

"AT THE LAST COUNT, I HAD OBJECTS FROM AROUND 60 DIFFERENT *DOCTOR WHO* STORIES..."

Far left: Broton from *Terror of the Zygons* (1975).

Left: Ohica's gown from *The Brain of Morbius* (1976).

Below: John Friedlander at work on a Draconian mask for *Frontier in Space* (1973).

Bottom: Richard Gregory of Imagineering, with a Cyberman head from *Earthshock* (1982).

→ "*Doctor Who* has always offered a comfort blanket I've returned to," he explains. "My parents died when I was quite young, and I'm an only child, so *Doctor Who* became this tangible link to the past. In many ways, it's more than just a programme for me."

Now an artist and art teacher, Neil has bags of insight into not only *Who* costumes, props and ephemera, but the restoration of such items and the fascinating microcosm of collectors who trade in them to this day.

When you're immersed in the world of *Doctor Who*, it's easy to forget how unusual the show has always been in its heavy reliance on monster costumes. Neil has never forgotten.

"People get into *Who* for different reasons," he says, "but for me it was the monsters that sold it. *Doctor Who* was ahead of the game and so very adventurous with the materials it put together. The Zygon is a great example: that costume is *insane*, when you see how that's assembled. It was so clever how these costumes had to fit onto the human form while also changing the shape of the human form.

"And when you look at *Who*'s 1970s competitors... The monsters in *Buck Rogers in the 25th Century* are rubbish! The same is true of *Battlestar Galactica*, with the exception of the Cylons. *Doctor Who* was knocking it out of the park with its monsters. The original Sontaran is such an amazing look. Such a good use of material. The designers were really ahead of the game in many ways, and I'm honoured to have some of their work here in the museum."

"THE FIRST PROP I GOT TO OWN WAS OHICA'S GOWN, WHICH I SOLD MY MOTORBIKE TO BUY."

The series has employed countless monster-makers over the years, but Neil can select three of his favourites with relative ease.

"John Friedlander made the Ogrons, the Sea Devil heads, the Exxilons, the first two Sontaran masks and the original Davros mask. The designs are still stunning. They just *work*. I also have a real soft spot for June Hudson's designs, and I'm delighted to have a few of her costumes, including an Argolin from *The Leisure Hive* [1980] and a Chlorian Guard from *The Creature from the Pit* [1979].

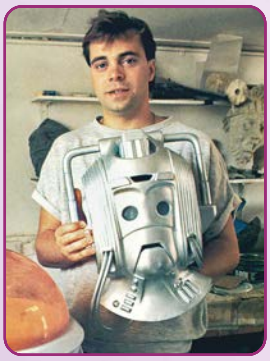
"Another guy who made a massive contribution, and has sadly died, was Richard Gregory of Imagineering. I've got Ichtar's armour body-suit that Richard made for *Warriors of the Deep* [1984], along with the Vanir armour from *Terminus* [1983]. The Vanir get a lot of flak, but they're great costumes. And of course, the 80s Cyberman design is still absolutely great. At the time, it was mind-blowing."

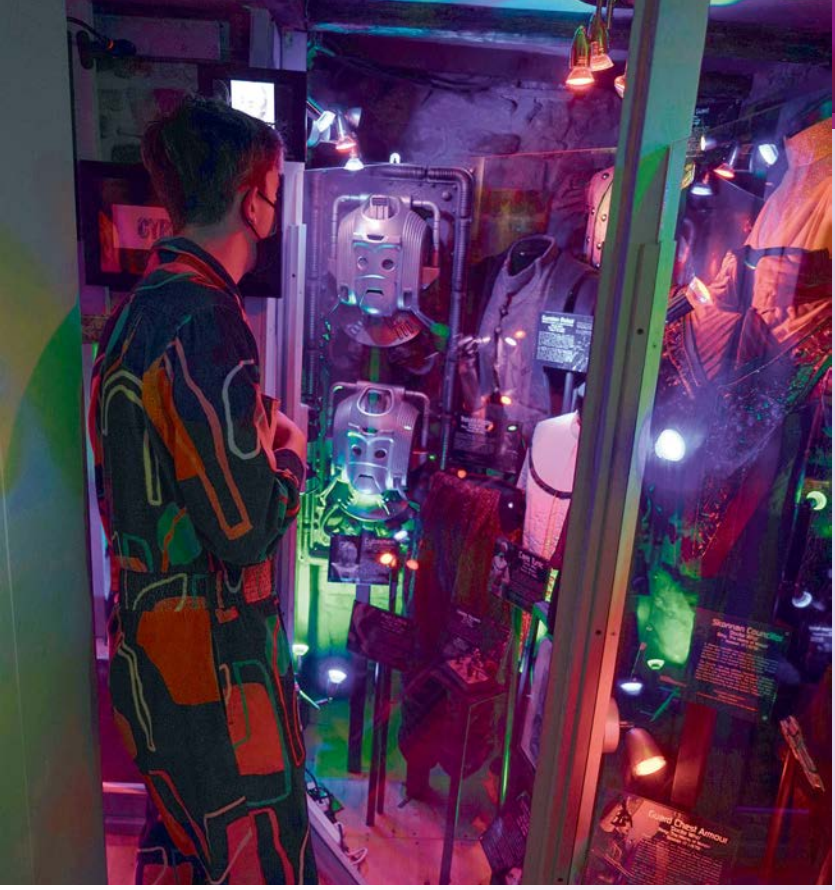
Neil always had the dream of owning costumes and props and making them accessible to others. To start with, however, it felt more like a pipe dream. "On *Blue Peter* in 1990," he says, "I remember seeing *Who* stuff going up for sale at a Bonhams auction, and I was gutted because I'd just started university and had no money. I thought I had no chance of ever buying anything like that."

When Neil became a teacher in 1998, acquiring items became more feasible. "Because I could sculpt and draw to a reasonable level, I realised that I could actually repair these things. The first prop I got was Ohica's gown from *The Brain of Morbius* [1976], which I sold my motorbike in order to buy. And then, round about 2010, I managed to get a Terileptil from *The Visitation* [1982]. The BBC had mixed up the heads, so I got a green animatronic head on a red body! It took three or four years, but I pieced the green head together again and re-sculpted parts."

Here's a philosophical question that may have occurred to viewers of BBC1's *The Repair Shop* – at what point during restoration work does an original item cease to be the original?

"I find it quite straightforward," Neil replies. "There are two things I think about. Firstly, how stable is this thing? Will it last, or does it need me to stop it falling to bits? When I got the Garm from *Terminus*, it had no arms left, so I sculpted two new ones. I do have the Garm's





Left: A visitor to the museum admires some of the items on display.

Below left: The Garm from *Terminus* (1983).

Below right: Mestor from *The Twin Dilemma* (1984).

Right from top: Field-Major Styre (Kevin Lindsay) in *The Sontaran Experiment* (1975); the Malus in *The Awakening* (1984); a Quark in *The Dominators* (1968); a Wirrn in *The Ark in Space* (1975); an Axon from *The Claws of Axos* (1971).

last remaining original hand, but I've covered that in preservative and framed it separately, because it's so fragile.

"There's another consideration," he adds. "How much of the object remains? Is it recognisable as what it was? In the case of my Terileptil, most of the body was intact, but the green head was absolutely shot so I got a cast from an original and rebuilt it. I sculpted in new areas to repair it, but I've left the new parts white, so that people can see what's new and what's original. It's probably about 85 per cent original. I don't want to destroy any of the original material at all."

As a further example of his restoration choices, Neil cites one of his museum's "crown jewels" – a full Cyberman scout costume (informally known as "the stealth Cyberman") from 1985's *Attack of the Cybermen*.

"That one was sold to me – and this is typical of how things come to you – as a 'burnt Cyberman', because the paint had all fallen off in layers. *Attack of the Cybermen* had been the last TV outing for that set of costumes, and they didn't go on exhibition the following year, so this one was never sprayed silver again. I looked inside the various parts and saw the actor's name, then realised that it looked burnt because the black paint had fallen off the silver and primer! I then took the tough decision to repaint it black, which felt like the right thing to do. The chest unit's scratched and scuffed, but I haven't touched it. And the head was another original that I'd got before. I always write this sort of detail on plaques in the museum, to show what I've done, because the die-hards want to know." →

Rogues' Gallery

These are the five *Doctor Who* monster costumes that Neil Cole would most love to exhibit in his Museum of Classic Sci-Fi…

Field-Major Styre from *The Sontaran Experiment* (1975)

"Perhaps my favourite *Doctor Who* monster of all time. Styre's a miserable egg, but I adore that costume. I'd have to sculpt the headings, because I know most of the heads have deteriorated. Apparently, Lynx's head [from *The Time Warrior*, 1973-74] has turned into a hood because the face has gone."

The Malus from *The Awakening* (1984)

"I tried to buy the big Malus head, but got outbid. And to make matters worse, I now have a stone-vaulted cellar in the museum, which would have been an amazing home for the Malus. It would look great with some green light and a bit of dry ice."

Quarks from *The Dominators* (1968)

"I love the fact that they're a box, and I like the way they unfold. The Quark has a real X-factor about it, in the same way that a Dalek does. It's a curious little design."

The Wirrn from *The Ark in Space* (1975)

"Noah's transformation at the end of Part Three has been burnt into my memory since I was five. For the time, the Wirrn was a really ambitious creature. It was a 'proper' non-humanoid monster, and part of a very strong suite of villains and monsters in Season 12."

The Axons from *The Claws of Axos* (1971)

"I do have a tentacle from the big Axon monster in the museum, but I'd love a complete Axon costume. I do know that there's still one in existence. Those monsters were quintessential *Doctor Who*. If I had an Axon, I could spray it half green, so it would double as a Krynoid from [the 1976 story] *The Seeds of Doom*!"

FATAL ATTRACTIONS

Earth Trooper Rifle
'Doctor Who'
Ship 'Earthshock'

Far left: A prototype Haemovore mask, designed for but not used in *The Curse of Fenric* (1989).

Left: A Haemovore mask of the type ultimately seen in *The Curse of Fenric*.

Above: An Earth-trooper rifle from *Earthshock*.

Below inset: A Mogarian helmet from *The Trial of a Time Lord* (1986).

Bottom: A 1960s-style Dalek outside the museum.

All museum photos © Phillip Robinson.

→ Come 2015, Neil finally installed his dream museum in the ground-floor cellar of a 300-year-old listed house in the Northumberland village of Allendale. You can see the extensive and painstaking renovation process documented on his YouTube channel, which also describes his long-running dispute with the local council over a Dalek that sits outside.

"My long-suffering wife Lisa and I managed to buy the house so cheap because it was appalling! Imagine a hundred of the world's worst smokers had all smoked every minute of every day, and that was the decor. There was no ceiling and the stonework was falling down, but I looked at it and thought: 'Museum!' The museum itself isn't massive, but I always say it's got as many exhibits as other places – you just don't have so far to walk!"

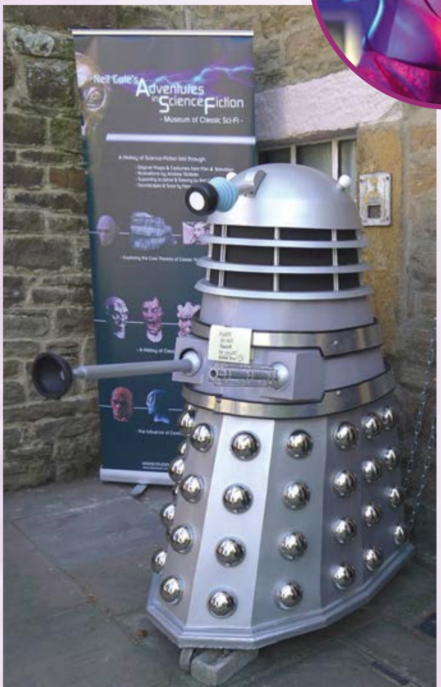
Three years after Neil bought the house, his Museum of Classic Sci-Fi was finally ready for public consumption. The grand opening was presided over by 1970s *Who* legend John Levene. Boasting a roughly 50-50 split between *Who* exhibits and other sci-fi attractions, the place has proved popular and accrued a small army of Patreon supporters. Forever positive, Neil even made the most of the museum's closure during the COVID-19 lockdowns by making various improvements and increasing the number of items by around one-third. So how has he sourced all these enchanting objects?

"Early on," he says, "back when things were very much more affordable, you could buy stuff from other fans and also shops, from The Who Shop to private online sales. Bonhams was regularly selling off big slews of wardrobe. During the 'wilderness years' of the 90s, the BBC shifted a lot of old material – mostly background characters' stuff or very damaged monsters. I remember seeing ten guards' costumes from *Resurrection of the Daleks* and about 20 Sarn-dweller costumes from *Planet of Fire* [both 1984] that you could have used to populate a Nativity play at your school! You see a lot of people who went to one of those older auctions, and now they don't know what to do with the Tractator in their wardrobe!

"IT FEELS SO SPECIAL TO SEE THAT COSTUME OR PROP YOU SAW ON TV A MERE TWO FEET AWAY FROM YOU."

"Nowadays," he laments, "it's gone dealer market. The dealers have often been kind to me, but they sometimes put insane mark-ups on things. You've also got some very big-pocketed collectors – people like the *Lord of the Rings* director Peter Jackson in New Zealand. If he wants a piece, he's going to get it.

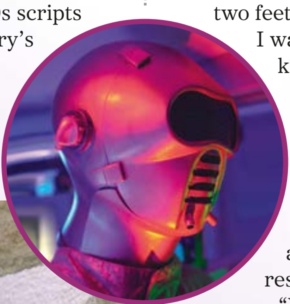
"But I've had some lovely donations, including about six sets of 1960s scripts and [director] Christopher Barry's RAF jacket from the war. I've got quite a lot of work by the artist Andrew Skilleter, who's been lovely with helping me out with bits and bobs. Some of the people who've worked on *Doctor Who* have also sold me stuff. So it's been a long road, which has required me to have an inexpensive car and go on holiday to the Lake District 20 miles away!"



Is it possible to estimate what percentage of classic *Who* costumes and props still exist in the hands of collectors?

"It's quite a lot," he reckons. "Some people, quite understandably, aren't public with the things they buy. So I would say that I know of about 20 people who are quite seriously collecting original pieces, and only about ten of them are very public with it. Beyond that 20, there will be a lot of quiet collectors. I remember seeing the head of Alpha Centauri [from 1972's *The Curse of Peladon*] selling for about £15,000. I've no idea where that's gone, but I would have loved to have Alpha in my museum.

"A lot of fans who collect this stuff are doing online archives now, and those are nice, because they allow you to see where the items are. I did that myself to start with, but in my heart I always wanted that personal element. It feels so special to see that costume or prop you saw on TV a mere two feet away from you. Basically, I want people to have the same kind of Blackpool experience that I had. I do get little kids coming to the museum now, and it's lovely when they get the wow factor."



Do any of the *Doctor Who* items that the young Neil saw at the Blackpool Exhibition now reside within his own museum?

"Well, Mike Tucker has very kindly lent me the Broton costume from *Terror of the Zygons*," he says, "and so the big question is, was that the costume I saw the guy wearing in Blackpool? I wrote to [*Who* expert and **DWM** contributor] Richard Molesworth with this very question, and sadly he reckons it's *not* the same one."

Argh. That's scuppered our glorious 'full circle' ending, Neil.

"But!" he cries, "there *is* one thing – the Sea Devil arm [from *The Sea Devils*, 1972]. Thanks to someone who worked on the show, I *know* that this thing came from the Blackpool exhibition. Hooray!" **DWM**

Find out more about the Museum of Classic Sci-Fi at *museumofclassicsci-fi.com*

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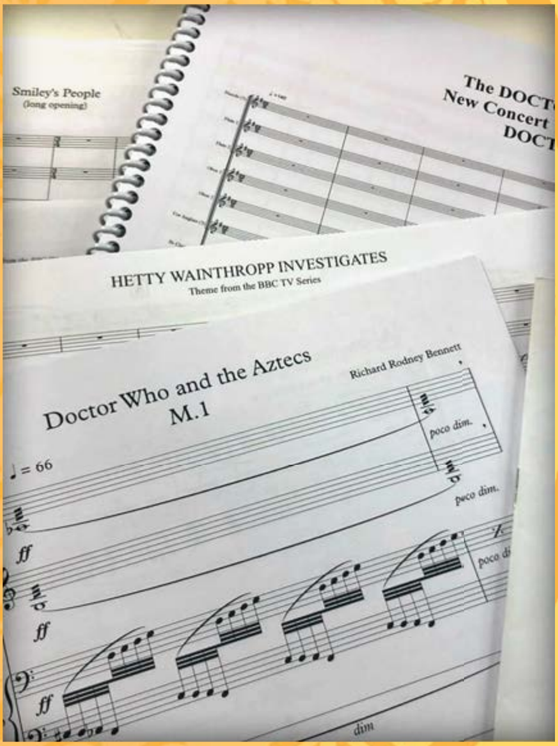
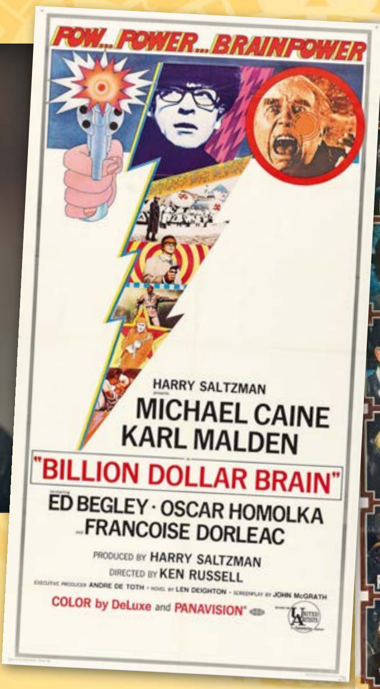
BEAUTY AND HORROR

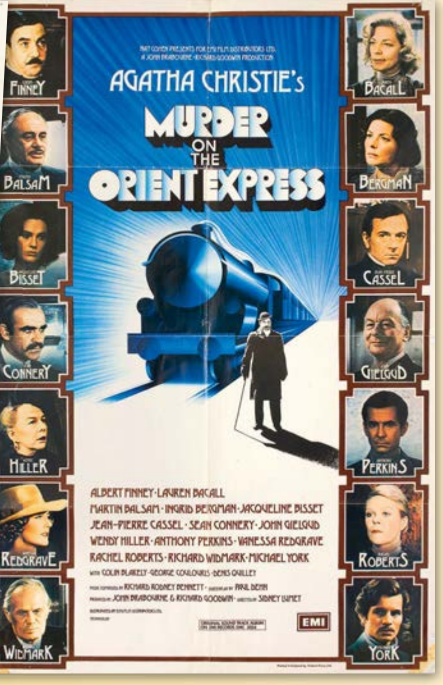

Smiley's People
(long opening)
The DOCT
New Concert
DOCT
HETTY WAINTHROPP INVESTIGATES
Theme from the BBC TV Series
Doctor Who and the Aztecs
M.1
Richard Rodney Bennett
♩= 66
ff
poco dim.
dim

Acclaimed composer Richard Rodney Bennett wrote the score for the 1964 Doctor Who story *The Aztecs*. For the first time in 57 years, that music lives again. **SIMON GUERRIER** tunes in...

On 4 June, Radio 3's *Afternoon Concert* featured 'The Sound of TV', hosted by Matthew Sweet. It included the first performance since 1964 of musical cues M13a/M13b and M56g from the *Doctor Who* story *The Aztecs*.

"It was originally supposed to be a public concert at the Royal Festival Hall in London," says Matthew. "Lockdown meant it was recorded without an audience, just me, at the Watford Colosseum on 18 May. Such performances are routine Radio 3 output – they record music every day, except it's more likely to be Shostakovich than Ron Grainer [who composed the *Doctor Who* theme]. But the BBC Concert Orchestra also records lots of music for TV, so this is a nice meld of the two. Producer Neil Varley asked for my 'dream list' of TV music, so we have the back catalogue of Ronnie Hazlehurst, including *The Two Ronnies* and *Blankety Blank*, and there are the themes from *The Avengers*, *The Prisoner* and *Miss Marple*. I also asked if any


POW... POWER... BRAINPOWER
HARRY SALTZMAN
MICHAEL CAINE
KARL MALDEN
"BILLION DOLLAR BRAIN"
ED BEGLEY · OSCAR HOMOLKA
FRANCOISE DORLEAC
PRODUCED BY HARRY SALTZMAN
DIRECTED BY KEN RUSSELL
ANDRE DE TOTH · LEN DEIGHTON · JOHN McGRATH
COLOR by DeLuxe and PANAVISION


AGATHA CHRISTIE's
MURDER ON THE ORIENT EXPRESS
FINNEY
BALSAM
BISSET
CONNERY
HILLER
REDGRAVE
WIDMARK
BACALL
BERGMAN
CASSEL
GIELGUD
PERKINS
ROBERTS
YORK
ALBERT FINNEY · LAUREN BACALL
MARTIN BALSAM · INGRID BERGMAN · JACQUELINE BISSET
JEAN-PIERRE CASSEL · SEAN CONNERY · JOHN GIELGUD
WENDY HILLER · ANTHONY PERKINS · VANESSA REDGRAVE
RACHEL ROBERTS · RICHARD WIDMARK · MICHAEL YORK
COLIN BLAKELY · GEORGE COULOURIS · DENIS QUILLEY
RICHARD RODNEY BENNETT · PAUL DEHN
JOHN BRABOURNE & RICHARD GOODWIN · SIDNEY LUMET
EMI

early scores from *Doctor Who* survived and said I'd be particularly interested in the one by Richard Rodney Bennett."

Bennett was a prolific composer, probably best known for film scores such as *Billion Dollar Brain* (1967), *Murder on the Orient Express* (1974) and *Four Weddings and a Funeral* (1994), but he produced more than 200 concert hall works and was an accomplished jazz pianist, too. In 1998, he was knighted for services to music. "Bennett was chameleonic," says Matthew. "He could turn his hand to any style – and without it ever feeling as if he were just visiting. Whatever he did, he was very sincere. That's why he was so good."

The music for *The Aztecs* was probably recorded in April 1964, the same month that the BBC broadcast the prestigious *Hamlet at Elsinore*, for which Bennett also wrote the score. While *The Aztecs* was on TV that June, BBC Radio's Third Programme broadcast three modern choral elegies by Bennett and the specially commissioned *A Jazz Calendar* – later adapted as a ballet by the Royal Opera House.

"*The Aztecs* music was difficult to play," admits principal percussionist Alasdair Malloy. "But from our 21st-century perspective we immediately understood the musical language, which would have been less familiar to players in the 1960s. It's very sophisticated and radically different from other styles they're likely

→

Opposite page left: John Ringham as Tloxotl in *The Aztecs* (1964).

Opposite page right: The music featured in Radio 3's *Afternoon Concert* on 4 June included part of Richard Rodney Bennett's score for *The Aztecs*.
Photo © Matthew Sweet.

Far left: Composer Richard Rodney Bennett.

Left: Posters for two of the films that Bennett scored – *Billion Dollar Brain* (1967) and *Murder on the Orient Express* (1974).

Below: The BBC Concert Orchestra at the Watford Colosseum on 18 May 2021. Orchestra leader Nathaniel Anderson-Frank is on the podium on the left and conductor Richard Balcombe is on the right.
Photo © Matthew Sweet.

"BENNETT WAS CHAMELEONIC. HE COULD TURN HIS HAND TO ANY STYLE – AND WITHOUT IT EVER FEELING LIKE HE WAS JUST VISITING."
MATTHEW SWEET

Above left and right: Producer Neil Varley follows the rehearsal of *The Aztecs* from a production office set up in a dressing room. He monitors the performance and the sound mix from here, checking the score as it's played.

Photos © Matthew Sweet.

Below left: Conductor Marcus Dods in 1973.

Below right: Composer John Baker at the BBC Radiophonic Workshop in 1967.

→ to have encountered in work for television. It creates a very distinctive atmosphere and was obviously composed to underpin tension on screen, whereas the music we played from *Sherlock Holmes* or *Smiley's People* [in this new concert] felt more about the central characters."

"Bennett's brief, of course, was to convey the culture of 15th-century Mexico," adds Matthew. "But he didn't have a clue how Aztec music really sounded, so he was clearly trying to find unusual sounds and pre-classical structures, before those conventions were established. I think that's why he found modern ideas useful. Bennett spent years studying under the French composer Pierre Boulez and probably had the Second Viennese School in his head and serialist techniques, all of which was very fashionable at the time.

"That may explain why *The Aztecs* is not particularly melodic, and may explain the rises and falls in it, and the use of clusters of notes – so important to serialism – which you can hear in the harp section. It's this strange mix of trying to imagine what the music of this ancient civilisation would be like, but through the lens of something very contemporary and European – and quite alien to a TV audience of the time."

John Lucarotti's script also suggests how the Aztec culture might sound. In the opening scene, Barbara says that violence and human sacrifice "was only one side to their nature. The other side was highly civilised." Later in the same episode she underlines that dichotomy: "Beauty and horror developing hand in hand", which could almost serve as a description of the music.

"THE CUES ARE SCORED FOR A VERY UNUSUAL MUSICAL COMBINATION. FLUTES, HARP AND PERCUSSION ARE ALL ANCIENT INSTRUMENTS."

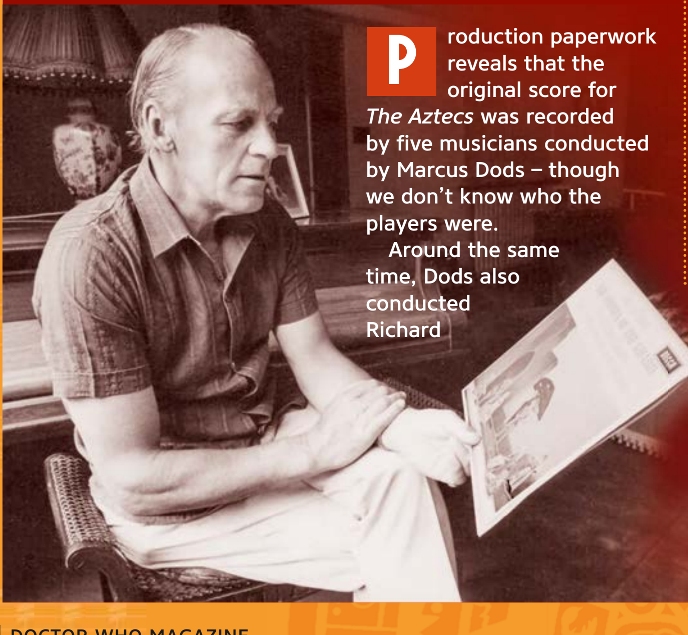
ALASDAIR MALLOY

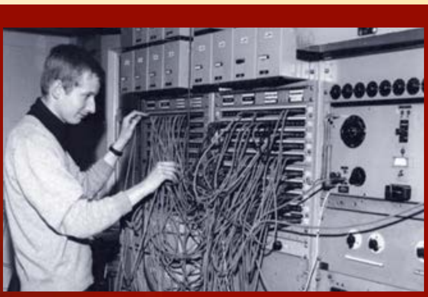
"Very good," says Alasdair when we put this to him. "Also, I was struck by the 'ritualistic' feel. Both cues use a repeating 'ostinato': the timpani bass line in cue M3a, and the marimba pattern in M56g. That's very suggestive of ritual or symbolic action, representative of the way the Aztec people obeyed their priests and how the priests used their knowledge to keep power. The cues are scored for a very unusual musical combination," he adds. "Flutes, harp and percussion are all ancient instruments."

"We know the Aztecs had flutes," adds Matthew, "and the marimba is from Guatemala, though it's a later invention."

Alasdair played marimba on this new recording. "Our flautists were Ileana Ruheman and Judith Treggor, the harpist was Elizabeth Bass, and for logistical reasons we

THE FORGOTTEN FIVE





Production paperwork reveals that the original score for *The Aztecs* was recorded by five musicians conducted by Marcus Dods – though we don't know who the players were.

Around the same time, Dods also conducted Richard Rodney Bennett's score for *A Jazz Calendar*, on which Johnny Scott played flute. "I have fond memories of working with Marcus Dods and Richard Rodney Bennett," says Scott. "Dods was a lovely man who had the skill and understanding which made difficult music easy for us musicians to perform. I worked with him on [the film scores for] *Far from the Madding Crowd* and *Murder on the Orient Express*." Dods clearly reused musicians – but in a busy career, Scott can't remember working on *The Aztecs* specifically.

We also know that Bennett worked with John Baker of the BBC Radiophonic Workshop on *The Aztecs*. They had previously collaborated on *The Tourelle Skull* (1963), an episode of the TV series *Suspense*, and the radio play *The Long-Distance Piano Player* (1962). On the latter, percussion was by Denis McCarthy – so it's possible that he was one of the two percussionists who worked on *The Aztecs*.

Far left above: Harpist Elizabeth Bass.
Photo © Matthew Sweet.

Far left below: William Hartnell as the Doctor and Jacqueline Hill as Barbara in *The Aztecs*.

Left: Principal percussionist Alasdair Malloy.
Photo © Matthew Sweet.

Below: Matthew Sweet with conductor Richard Balcombe.
Photo ©Ayesha Labrom.

used four percussionists instead of the two they had in the original recording, because of how our instruments were positioned for the rest of our programme. As well as me, we had Marney O'Sullivan on timpani, Julian Poole on bongos and Stephen Whibley on snare drum. Originally, the two percussionists had all the different instruments around them, easily changing between each one.

"We were very spread out," he explains. "The harp was close to the flutes but the percussionists were at the back of the hall, so we couldn't all hear each other as well as we might have liked. [Conductor] Richard Balcombe gave us very clear beats to ensure that we played together. Also, we each only saw our individual parts – not the whole score – so it came as a surprise that this didn't involve the whole orchestra. That adds an extra frisson to performance, knowing that colleagues will be sat there listening!"

Alasdair has been with the BBC Concert Orchestra for 35 years. "This is the first time I've played any incidental music from *Doctor Who*," he says, "though I've played several arrangements of the theme tune, and I performed glass harmonica on Blair Mowat's soundtrack for the spin-off series *Class*. I also worked with Richard Rodney Bennett many times, both in his concert music and scores for film. He performed with us as a jazz pianist, too, and I have the highest regard for his work in every genre. What's more, in my early days as a freelance percussionist I worked with Marcus Dods – who conducted the score for *The Aztecs*. Before I joined the BBC Concert Orchestra, he was principal conductor, and older players talked about that time with great affection and respect."

Alasdair clearly relished this trip back in time. "The whole experience was fascinating," he says.

Similarly, Matthew is keen to do more. "We could only include a few minutes of the whole score," he says. "And there may be other old *Doctor Who* scores in the library. I don't want to start a new rumour, but we're looking into it..." **DWM**

This edition of Radio 3's *Afternoon Concert* can be listened to on BBC Sounds (UK only) until 3 July. Go to: *tinyurl.com/R3Aztecs*

COLLECTIVITY

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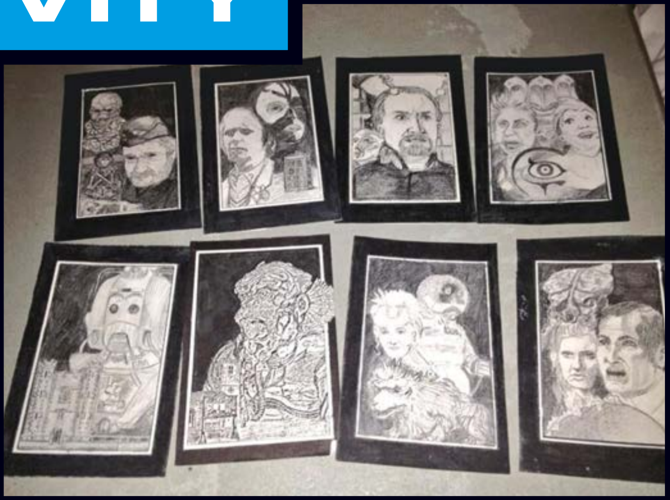

Trapped in an alternative universe the Doctor lands on a sinister planet ruled by an unholy trio of tyrants. Aided by Romana and the faithful K-9, the Doctor must discover the dreadful secret of the dark tower and face the awakening horror that lies beneath it.

Recorded at John Wood Studios London
Produced for Pickwick International
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STATE OF DECAY
Read by TOM BAKER
SIDE TWO
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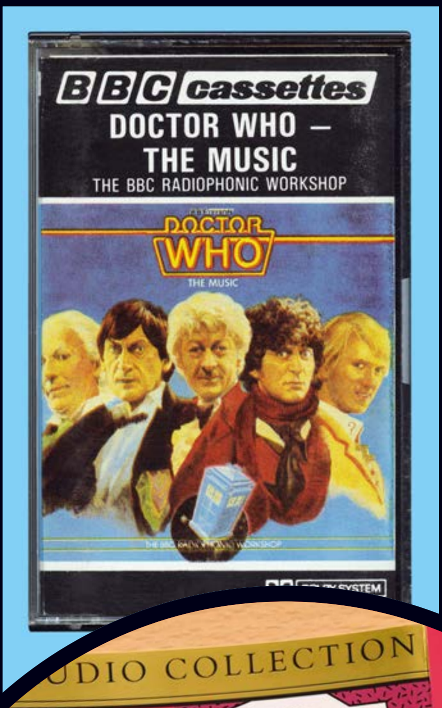
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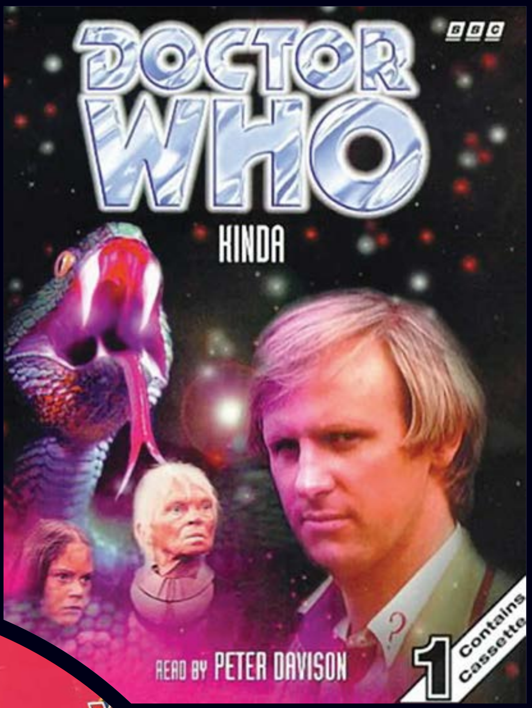
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DOCTOR WHO
KINDA
READ BY PETER DAVISON
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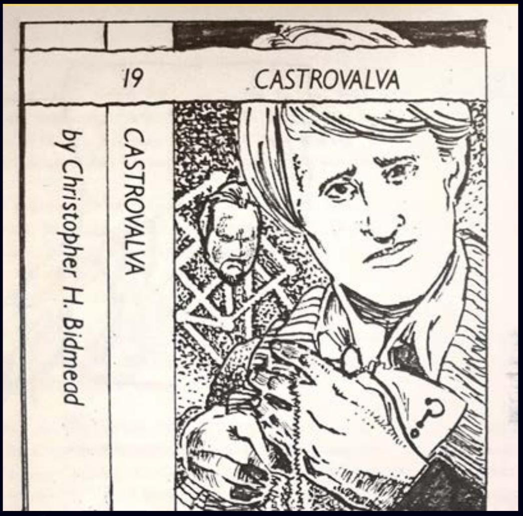
Contains cassette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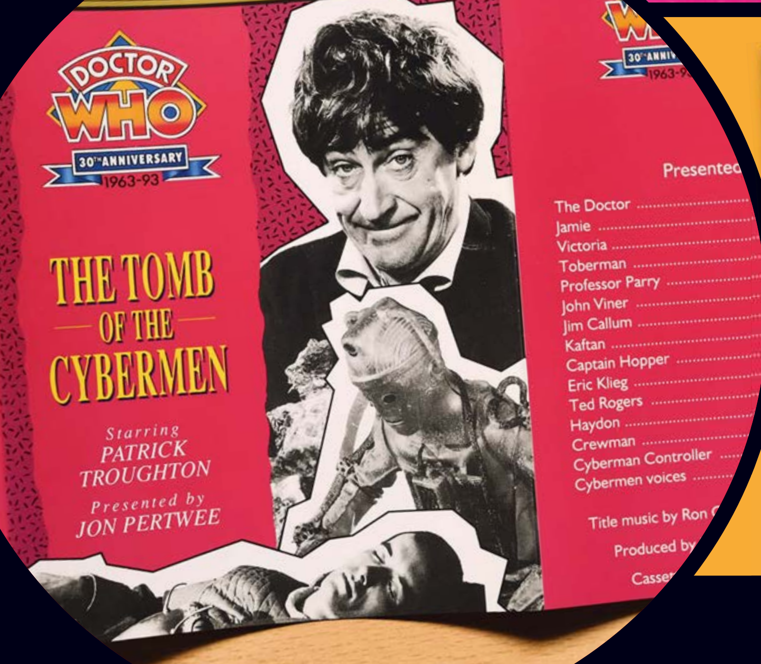
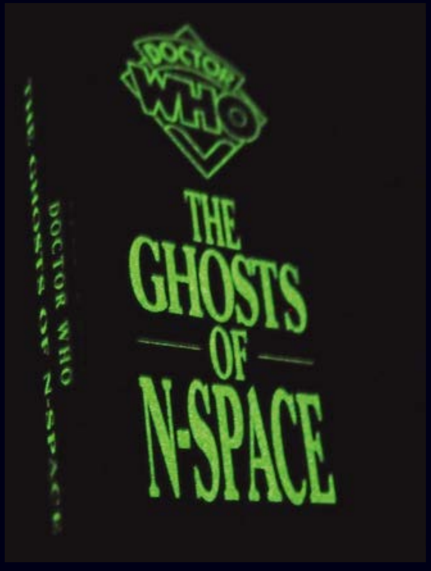
CASTROVALVA
CASTROVALVA
by Christopher H. Bidmead


UDIO COLLECTION
DOCTOR WHO
30th ANNIVERSARY
1963-93
THE TOMB OF THE CYBERMEN
Starring PATRICK TROUGHTON
Presented by JON PERTWEE
30th ANNIV
1963-93
Presented
The Doctor
Jamie
Victoria
Toberman
Professor Parry
John Viner
Jim Callum
Kaftan
Captain Hopper
Eric Klieg
Ted Rogers
Haydon
Crewman
Cyberman Controller
Cybermen voices
Title music by Ron G
Produced by
Casse

BBC cassettes
DR. WHO: THE MUSIC II
DOCTOR WHO
THE BBC RADIOPHONIC WORKSHOP
DOLBY SYSTEM


DOCTOR WHO
THE GHOSTS OF N-SPACE
DOCTOR WHO
THE GHOSTS OF N-SPACE

Audio Cassettes

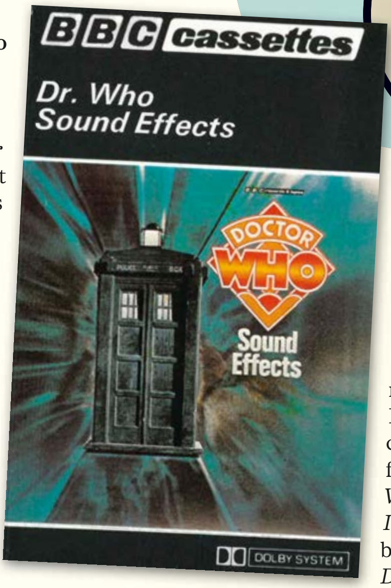
From the early 1970s to the late 1980s, sales of audio cassettes were second only to vinyl records. Digital media swept them both away but, following the vinyl revival, sales of cassettes are once more on the up. JAMIE LENMAN meets the *Doctor Who* collectors who never lost faith in their favourite format.

argo
DR WHO AND THE PESCATONS
DOCTOR WHO AND THE PESCATONS
414 459-4
DOLBY SYSTEM

The cassette tape is the middle child of the great physical formats – not as classy or revered as vinyl, nor as flashy and pristine as the compact disc. And yet, through their rugged robustness and sheer adaptability, tapes became the medium of choice for a generation of *Doctor Who* fans between the mid-1970s and the early 2000s.

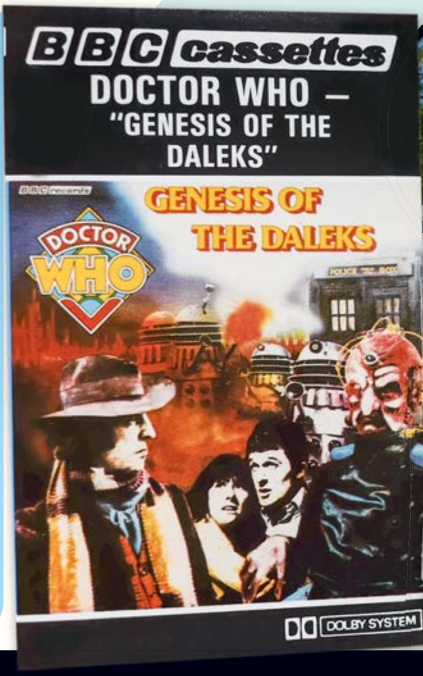
The first official *Doctor Who* cassette was 1976's *Doctor Who and the Pescatons*, a specially recorded story featuring Tom Baker and Elisabeth Sladen, carrying with it the distinction of being the programme's first original audio drama. The cassette version still played little brother to the rather more impressive vinyl edition released at the same time, but, given that there had already been an official *Who* record released a decade beforehand (1966's *The Daleks*, adapted from the final episode of the previous year's television serial *The Chase*), we can safely say that the *Pescatons* cassette deserves its place in *Who* history.

"I got my copy of *The Pescatons* at the Longleat gift shop in 1985 or 1986," says Martin Ruddock, a writer and sometime **Doctor Who Magazine** contributor from Bournemouth, remembering a happy trip to the long-running *Doctor Who* Exhibition at Longleat House in Wiltshire. "It was a complete mystery to me. It was very apparent, even as a kid, that this was the show I loved, but not as we knew it. It's definitely got its... *quirks*, which I grew very fond of: Tom singing *Hello Dolly* and Zor sounding exactly like a late-night Californian radio host. It's very atmospheric, though – quite doomy."


BBC cassettes
Dr. Who
Sound Effects
DOCTOR WHO
Sound Effects
DOLBY SYSTEM

An avid fan since the age of three, Martin soon discovered another intriguing cassette – an esoteric collection of bizarre soundscapes entitled *Doctor Who Sound Effects.* Teenage Martin found this tape fired his imagination in different ways, using it to transform his library into a multimedia experience. "I listened to it loads, fascinated with the weird noises. Sometimes I'd try to play it back while reading a Target book. I do remember sitting cross-legged on the floor reading *Doctor Who and the Android Invasion,* accompanied by the sound of *Kraal Disorientation Chamber...*"

It wasn't until 1979 that the BBC released another soundtrack recording from a single televised story, with an abridged version of 1975's *Genesis of the Daleks* hitting the shelves in both record and cassette form. Michael Stevens, now commissioning editor of BBC Audio's *Doctor Who* range, is the proud owner of an original *Genesis* tape. "It's a wonderful audio production," he enthuses, "and in the medium of sound only it's pretty terrifying in places – an example being →


BBC cassettes
DOCTOR WHO – "GENESIS OF THE DALEKS"
BBC records
DOCTOR WHO
GENESIS OF THE DALEKS
POLICE BOX
DOLBY SYSTEM

DOLBY SYSTEM
All rights of the producer and of the owner of the recording reserved. Copying, public performances and broadcasting of this recording prohibited.
© ℗ 1979
Made in England
DOCTOR WHO – "GENESIS OF THE DALEKS"
STARRING TOM BAKER   WRITTEN BY TERRY NATION
PART 1
SEE INLAY CARD FOR DETAILS
1
100
50
0
BBC cassettes
ZCR 364
Mono

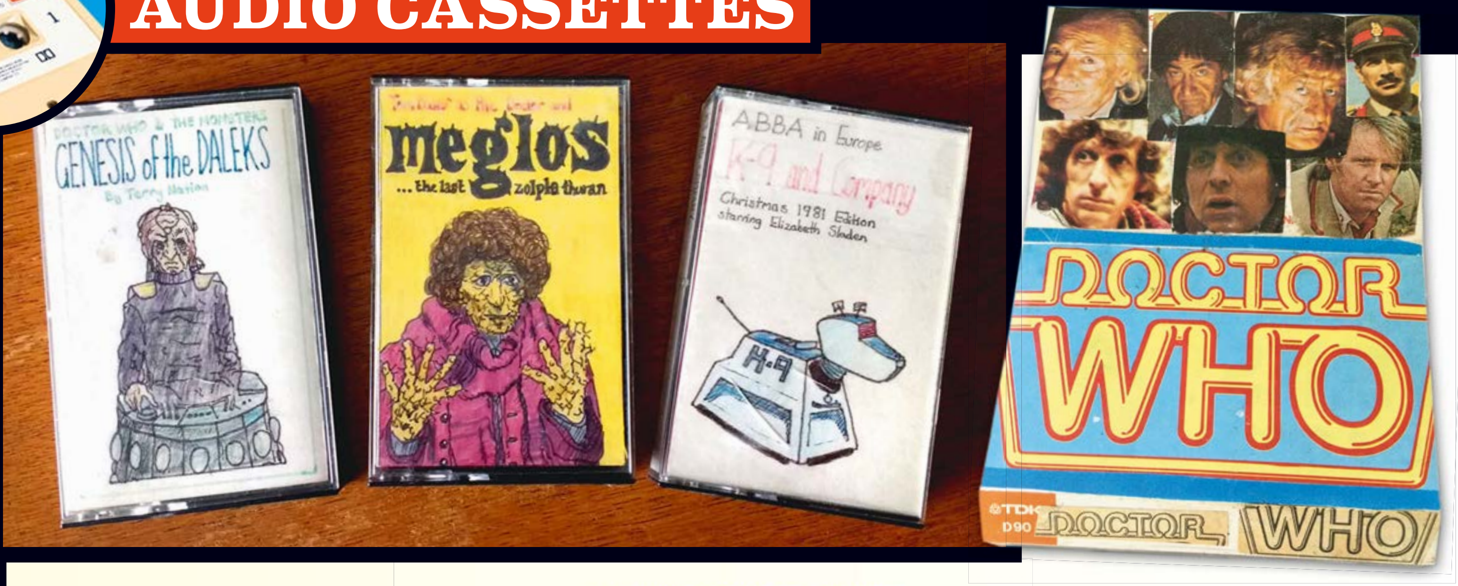
Opposite page, left to right, top to bottom: The sleeve for BBC Audio's 1989 cassette release of *The Massacre of St Bartholomew's Eve* (1966); home-made cassette covers by Antoni Fletcher-Goldspink; an inner sleeve and cassette tape of *State of Decay* (Pickwick, 1981); *Doctor Who – The Music* (1983) released by BBC Cassettes; the sleeve for the audiobook of 1982's *Kinda* (BBC Audio, 1997); a cassette sleeve Alan Barnes made for *Castrovalva* (1982), which appeared in the second issue of the fanzine *Steel Sky* (1986); the soundtrack of *The Tomb of the Cybermen* was released by the BBC on cassette in 1993; the 1985 cassette of *Dr Who: The Music II*; the 1996 glow-in-the-dark packaging of *The Ghosts of N-Space*, displaying its luminous qualities.

Top right: A reissue of *Doctor Who and the Pescatons*. Originally released by Argo in 1976, this was the first official *Doctor Who* cassette.

Above right: Collector Martin Ruddock; the 1978 BBC Cassettes release of *Dr. Who Sound Effects*.

Right: The 1979 cassette release of the abridged soundtrack of *Genesis of the Daleks* (1975).

Right inset: Michael Stevens, the commissioning editor of BBC Audio's *Doctor Who* range.



→ when the Doctor, Sarah and Harry are caught in shelling early on.”

Divorced from its accompanying visuals, the audio version of the story adds weight to the stirring performances of the cast and highlights the work of one of the show’s most feted composers. “Davros’ megalomanic speeches to the Doctor are utterly captivating,” says Michael, “and Dudley Simpson’s full-bodied incidental music comes across in all its glory.”

> “You tended to use C60s, one per episode per side.” **Peter Owen**

Of course, audio recordings of televised episodes were nothing new to fans, who’d been producing their own tapes and circulating them in a strictly unofficial capacity since the mid-1960s. Peter Owen from Manchester lifts the lid on this not-so-secret practice: “Those were the days before most of us had VCRs, and obviously there were no commercially available *Doctor Who* videos. So if you wanted a record of the episode, you pushed your cassette recorder up against the TV and begged the family to be quiet!”

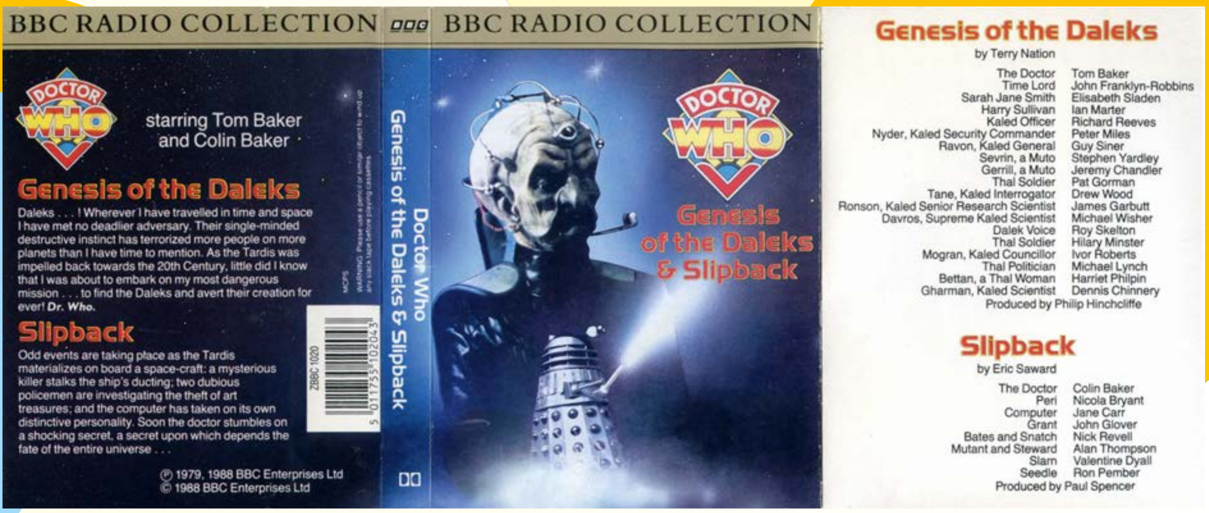
Raw materials were at a premium, so the business of fitting an entire story onto a single spool became a fine art. “You tended to use [hour-long] C60s, one episode per side,” remembers Peter. “You could use a C90 to try to get a four-part story on one cassette, but it was risky. You had to cut the closing credits and, if you were skilful enough, the next episode reprise.”

Before long, second and third-generation dubs of these tapes (copies made from copies) began popping up at conventions and specialist outlets, where eager listeners could get hold of episodes they’d never seen. Sam Whalan of Newcastle upon Tyne has amassed a broad collection of official *Who* tapes over the years, but points out that “I also have quite a lot of bootleg missing episode tapes from before the BBC released cleaned-up versions on CD. I bought the tapes from various comic marts in London in the early 1990s, when I was a student. The guy selling them had made crude covers by photocopying the Target book covers with the logo replaced by an era-appropriate one. Despite the lo-fi image reproduction they looked very effective. I still have *The Celestial Toymaker* and *The Highlanders*.”

The thrill of listening to a story that wasn’t even held in the BBC archive, and was therefore unlikely to see release on video, was difficult to resist, even though the experience could be rough going. High generation transfers of 30-year-old broadcasts often amounted to an almost inaudible mush, but Sam was determined to tough it out. “*The Massacre* stands out as one that was particularly hard to decipher,” he says, grimacing. “In all honesty it was 90 minutes of distant, incoherent, muffled mumbling. But by holding the speakers to my ears I could just about convince myself I’d heard the Abbot of Amboise!”

Eventually, after the rapturous reception given to a 1988 reissue of the *Genesis* tape (backed with the 1985 radio drama *Slipback)*, the BBC released a slew of soundtracks from wholly or partially incomplete serials, dubbed *Missing Stories.* Consisting of two tapes each, with linking narration

DOCTOR WHO
CELESTIAL TOYMAKER
DOCTOR WHO
THE HIGHLANDERS 1-4



BBC RADIO COLLECTION BBC BBC RADIO COLLECTION

DOCTOR WHO

starring Tom Baker and Colin Baker

Genesis of the Daleks

Daleks . . . ! Wherever I have travelled in time and space I have met no deadlier adversary. Their single-minded destructive instinct has terrorized more people on more planets than I have time to mention. As the Tardis was impelled back towards the 20th Century, little did I know that I was about to embark on my most dangerous mission . . . to find the Daleks and avert their creation for ever! **Dr. Who.**

Slipback

Odd events are taking place as the Tardis materializes on board a space-craft: a mysterious killer stalks the ship’s ducting; two dubious policemen are investigating the theft of art treasures; and the computer has taken on its own distinctive personality. Soon the doctor stumbles on a shocking secret, a secret upon which depends the fate of the entire universe . . .

℗ 1979, 1988 BBC Enterprises Ltd
© 1988 BBC Enterprises Ltd

MCPS
WARNING: Please use a pencil or similar object to wind up any slack tape before playing cassettes.
ZBBC 1020
5 011755 102043

Doctor Who
Genesis of the Daleks & Slipback

DOCTOR WHO
Genesis of the Daleks & Slipback

Genesis of the Daleks
by Terry Nation

The Doctor	Tom Baker
Time Lord	John Franklyn-Robbins
Sarah Jane Smith	Elisabeth Sladen
Harry Sullivan	Ian Marter
Kaled Officer	Richard Reeves
Nyder, Kaled Security Commander	Peter Miles
Ravon, Kaled General	Guy Siner
Sevrin, a Muto	Stephen Yardley
Gerrill, a Muto	Jeremy Chandler
Thal Soldier	Pat Gorman
Tane, Kaled Interrogator	Drew Wood
Ronson, Kaled Senior Research Scientist	James Garbutt
Davros, Supreme Kaled Scientist	Michael Wisher
Dalek Voice	Roy Skelton
Thal Soldier	Hilary Minster
Mogran, Kaled Councillor	Ivor Roberts
Thal Politician	Michael Lynch
Bettan, a Thal Woman	Harriet Philpin
Gharman, Kaled Scientist	Dennis Chinnery

Produced by Philip Hinchcliffe

Slipback
by Eric Saward

The Doctor	Colin Baker
Peri	Nicola Bryant
Computer	Jane Carr
Grant	John Glover
Bates and Snatch	Nick Revell
Mutant and Steward	Alan Thompson
Slarn	Valentine Dyall
Seedle	Ron Pember

Produced by Paul Spencer

Top: Home-made tape covers by David Gibbs (left) and Gary Pence (right).

Above right inset: Collector Sam Whalan with two bootleg cassettes he bought at a London comic mart in the early 1990s.

Right: The 1998 cassette reissue of *Genesis of the Daleks* was paired with the 1985 radio production *Slipback.*

TAPELOCKED

Despite the move towards digital media at the turn of the century, there are a handful of titles that were only ever available on tape. “The original early 1990s run of narrated soundtracks were never issued on CD,” says Michael Stevens. “[Sound engineer] Mark Ayres oversaw versions that superseded them, and I don’t actually know whether the separate narration tracks exist anywhere.”

Although the BBC Radio Collection’s more recent series of soundtrack releases certainly benefited from superior source recordings, it looks like fans will have to dig out their tape decks in order to experience *The Power of the Daleks* from the Doctor’s own perspective.

Also released on cassette (and subsequently included digitally on *The Collection: Season 18* Blu-ray box set) was the 1981 audiobook of *State of Decay*, released by Pickwick and read by Tom Baker. Adapted by Terrance Dicks from his own script but distinct from his later novelisation, the Pickwick version offers something of a unique take on a fan favourite.

“*State of Decay* was my first *Doctor Who* cassette,” says Martin Ruddock. “It was strange, because it opened up with the sound of electronic ‘bats’ rather than the theme tune. But it was great. Tom’s narration and Terrance’s script changes have always been the ‘real’ version to me – especially Tom’s voices, like the papery-sounding scientist Kalmar.”

TERRANCE DICKS
DOCTOR WHO
STATE OF DECAY
READ BY TOM BAKER
ditto
CHILDRENS SERIES
2 CASSETTE PACK
PICKWICK TALKING BOOKS

Top: The outer packaging and one of the two inner cassettes from the Pickwick Talking Books release *State of Decay*.

from former Doctors, these smart-looking packs were a hit with the public, despite not offering much of an upgrade in audio fidelity. “I can clearly recall listening to *The Evil of the Daleks* on my Walkman,” says Sam. “We were staying with my grandparents and I couldn’t wait until I was home to listen to it. Nobody else in the house would have wanted to hear it!”

Bristol tape lover Ellie Collins discovered *Doctor Who* around this time and adores these box sets. “*The Power of the Daleks* is one of my all-time favourites, because instead of getting an actor in the show to describe the action of the missing story, they brought Tom Baker in to ‘reminisce’ about the events in character,” she says. “It’s something I wish they’d continued as a format with the Sixth Doctor and others, reflecting back on their past lives.” As a fan of this particular approach, Ellie has kept all her tapes and still listens to them regularly, reasoning that the analogue presentation has a charm of its own. “Listening to them on cassette is a unique experience; it’s not quite as crisp as today’s formats, as you hear the motor and hiss of the cassette deck.”

At around the same time as the *Missing Episodes tapes*, BBC Audiobooks had begun experimenting with abridged readings of various Target titles, starting with *Planet of the Daleks* and *Warriors of the Deep*, read by Jon Pertwee and Peter Davison respectively. “Where these tapes win is their choice of reader,” says Sam. “Both actors are superb at reading audiobooks and it’s such a shame Jon Pertwee didn’t do more.” Ellie agrees, offering further praise for the man of a thousand voices. “He uses his whole radio acting prowess to the full and it makes for great light-hearted fun. It was a great way to introduce kids to the Target novelisations and to have them read along with the Doctor.”

But what about *new* stories?

In *Doctor Who’s* 30th anniversary year, the BBC at last commissioned a fresh series of the show – albeit on the radio, not on television. Featuring the Third Doctor along with the Brigadier and Sarah Jane Smith, *The Paradise of Death* was written by former producer Barry Letts and broadcast in five parts in 1993, with a cassette release hot on its heels.

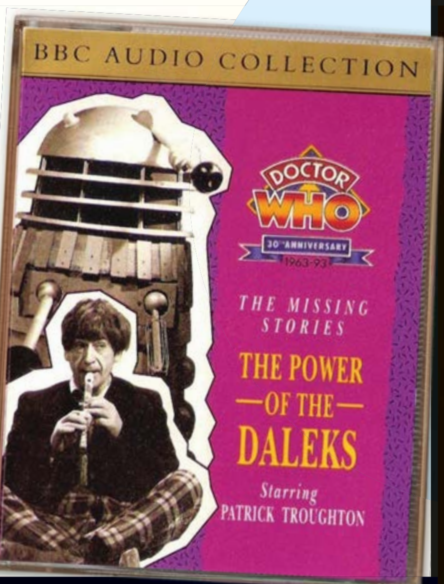
“It was so wonderful to hear Jon Pertwee, Nicholas Courtney and Elisabeth Sladen together again in new adventures,” says Ellie. “It opened up a whole world of possibilities for a kind of monthly range. It was new and fresh and pure 1990s, but it also felt like a story straight out of the 70s.” After the death of its lead actor in 1996, the range would prove short-lived, consisting of only one other story – that year’s *The Ghosts of N-Space.* Some editions of the cassette release boasted a special glow-in-the-dark sleeve, and Ellie snapped one up. “I was gutted that Jon Pertwee, Nicholas Courtney and Elisabeth Sladen didn’t glow, just like the *Doctor Who* logo!”

By this time, of course, our favourite show had been revived on television – albeit briefly – in the form of 1996’s TV movie, starring Paul McGann as the dashing Eighth Doctor. After reading the novel of the film for a cassette release in 1997, McGann was brought in the following year to narrate three stories for a second release entitled *Earth and Beyond*. Two of these had been adapted from the BBC’s range of *Short Trips* books, but one (Peter Anghelides’ *Bounty*) was exclusive to the set.

Although these releases were welcomed by fans, some took →

BBC RADIO COLLECTION
DOCTOR WHO
THE PARADISE OF DEATH

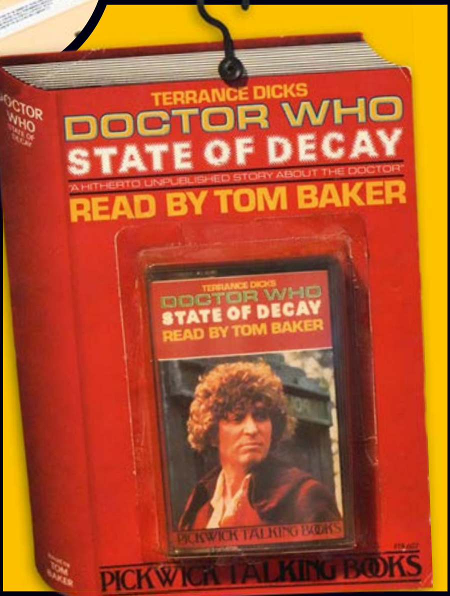
Above right: Collector Ellie Collins with her *Paradise of Death* cassette.

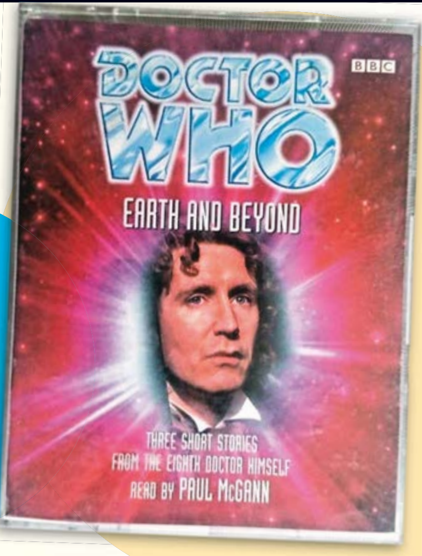


Far left: BBC Audio’s 1993 cassette release of the soundtrack to *The Power of the Daleks* (1966).

PETER DAVISON
READS
WARRIORS OF THE DEEP
JON PERTWEE
READS
PLANET OF THE DALEKS
JON PERTWEE
READS
THE CURSE OF PELADON
COLIN BAKER
READS
ATTACK OF THE CYBERMEN

Left: Audiobooks of abridged Target novelisations released on cassette in 1995. These recordings were adapted from the TV stories *Warriors of the Deep* (1984), *Planet of the Daleks* (1973), *The Curse of Peladon* (1972) and *Attack of the Cybermen* (1985).




BBC
DOCTOR WHO
EARTH AND BEYOND
THREE SHORT STORIES FROM THE EIGHTH DOCTOR HIMSELF READ BY PAUL McGANN

Left from top: The *State of Decay* packaging with a book-shaped backing board; the 1986 *Doctor Who* theme single cassette, with its sleeve signed by arranger Dominic Glynn for collector Ellie Collins.

Right: The cassette *Earth and Beyond* (BBC Audio, 1998) contained short stories narrated by Paul McGann.

Bottom right: The luminous version of *The Ghosts of N-Space*.

→ them as an indication of the show's future. "*Earth and Beyond* was a great thing to have," says Sam. "It was really great that Paul McGann was involved, but I also think its very existence at the time seemed to confirm that *Doctor Who* was effectively dead and never coming back to television. Ha!"

Although Sam would ultimately be proved wrong, these tapes featuring the incumbent Doctor made some fans wonder whether audio might be a welcome alternative to an ongoing television series. "I only recently started collecting the Paul McGann cassettes," says Ellie. "I was about six years old when they initially came out and I was just discovering the TV episodes at that point. They piloted the way for the style of the *Doctor Who* audios we know and love now."

> "I bought the tapes because I preferred the packaging."
> **Jamie Hunn**

Enter Jason Haigh-Ellery, managing director of Big Finish Productions and co-producer of their 22-year *Doctor Who* range of original audio plays. Jason himself had been one of those home-recorders with his stereo pressed against the TV speakers, building his own colour co-ordinated library of tapes, all with self-made cover art.

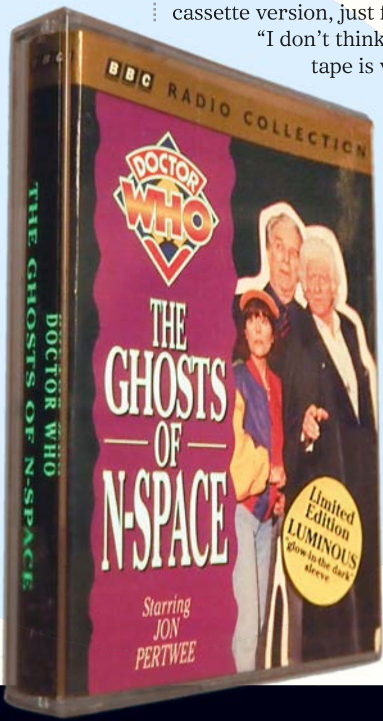
"For me, *Doctor Who* was always an audio product," he says, reminiscing about his souvenirs of those early days. Even so, by the time Big Finish started up at the end of the 1990s, tape must have had its day? Not so, says Jason. "At the time, a lot of people had cassette players in their cars and hadn't yet upgraded to CD," he explains. "I'm told constantly that people listen to us now on the way to work – a lot of people have half-hour commutes or thereabouts. They'll listen to an episode there and an episode back!"

So, despite CDs having well and truly established themselves as the dominant format for the young millennium, there were still hordes of drivers out there keeping tapes on the shelves – sometimes even when their cars didn't have a cassette player. "I have an aux cable that I can connect to the deck in my car," says Ellie. "There's nothing like blasting out the theme tune as I'm driving on long trips to conventions I attend around the country!"

For others, the choice of tape over CD was purely aesthetic, as with Jamie Hunn from Newport. "I bought the tapes because I preferred the packaging," he says. "A tall rectangular case with a chunky spine is much better." The first 15 of Big Finish's Main Range of monthly audios were released on double cassette alongside CD versions, with 1999's *The Spectre of Lanyon Moor* occupying a special place in Jamie's heart. "It was the story that sealed BF as the real deal for me," he remembers, waxing lyrical about its "gorgeous cover and blue colour scheme. Great packaging, those first 15!"

After a whopping 275 adventures, Big Finish's Main Range recently came to a close with this year's *The End of the Beginning*. Considering the affection that people now have for those early releases, and for tapes in general, was Jason tempted to release a celebratory cassette version, just for old times' sake?

"I don't think releasing *End* on tape is viable," he says, laughing. "There was a point when we were about 50-50 [between CDs and cassettes], and within two years of that it became obvious that tape sales were so diminished it wasn't worth doing any more. But who knows what might happen in the future? If someone had told me ten years ago we'd be doing LPs, I would have laughed in their faces. Maybe for the 60th anniversary!" **DWM**


BBC RADIO COLLECTION
DOCTOR WHO
THE GHOSTS OF N-SPACE
Limited Edition LUMINOUS glow-in-the dark sleeve
Starring JON PERTWEE
DOCTOR WHO THE GHOSTS OF N-SPACE

SHAPESHIFTERS

There are a few instances of *Doctor Who* cassettes attempting to disguise themselves as other media, as with the single-tape edition of Pickwick's *State of Decay*, which was issued on a book-shaped backing board.

"I do remember the 'book' packaging," says Martin Ruddock, "a very on-the-nose way of saying 'this is a talking book' that might have gone over my head as a nipper. But to be honest, in early 1982 my little hands couldn't peel the backing off fast enough!" Understandably, these 40-year-old treasures are hard to find intact nowadays.

Even odder perhaps is the 1986 single of the show's theme tune by Dominic Glynn. Because it's adorned with a beautiful painting of the TARDIS console and a fabulous hologram sticker, one could be forgiven for thinking it's a 12-inch record before closer inspection. "When you turn it over, there's a cassette, vacuum-packed on the back," says Ellie Collins. "One of my closest friends got it signed by Dominic Glynn and it's a very treasured part of my collection."

BBC
DOCTOR WHO

However, Ellie can't bring herself to break the seal on this time-capsule. "It's the one tape I haven't listened to, so this may require another copy!"

DOCTOR WHO
To Ellie

IMMERSIVE EVERYWHERE PRESENTS

BBC

DOCTOR WHO

TIME FRACTURE

POLICE BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN

THEATRE FOR THE ADVENTUROUS

NOW PLAYING IMMERSIVE|LDN ⊖ Bond Street

Book now at immersivedoctorwho.com @DWTimeFracture

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See it safely #BackOnStage

ACTION MAN

TOBY HADOKE pays tribute to the late **ROY SCAMMELL**, who performed some of *Doctor Who*'s most spectacular stunts.

The 1970s *Doctor Who* stunt team did it all: they fought, they crashed, they leapt, they fell...

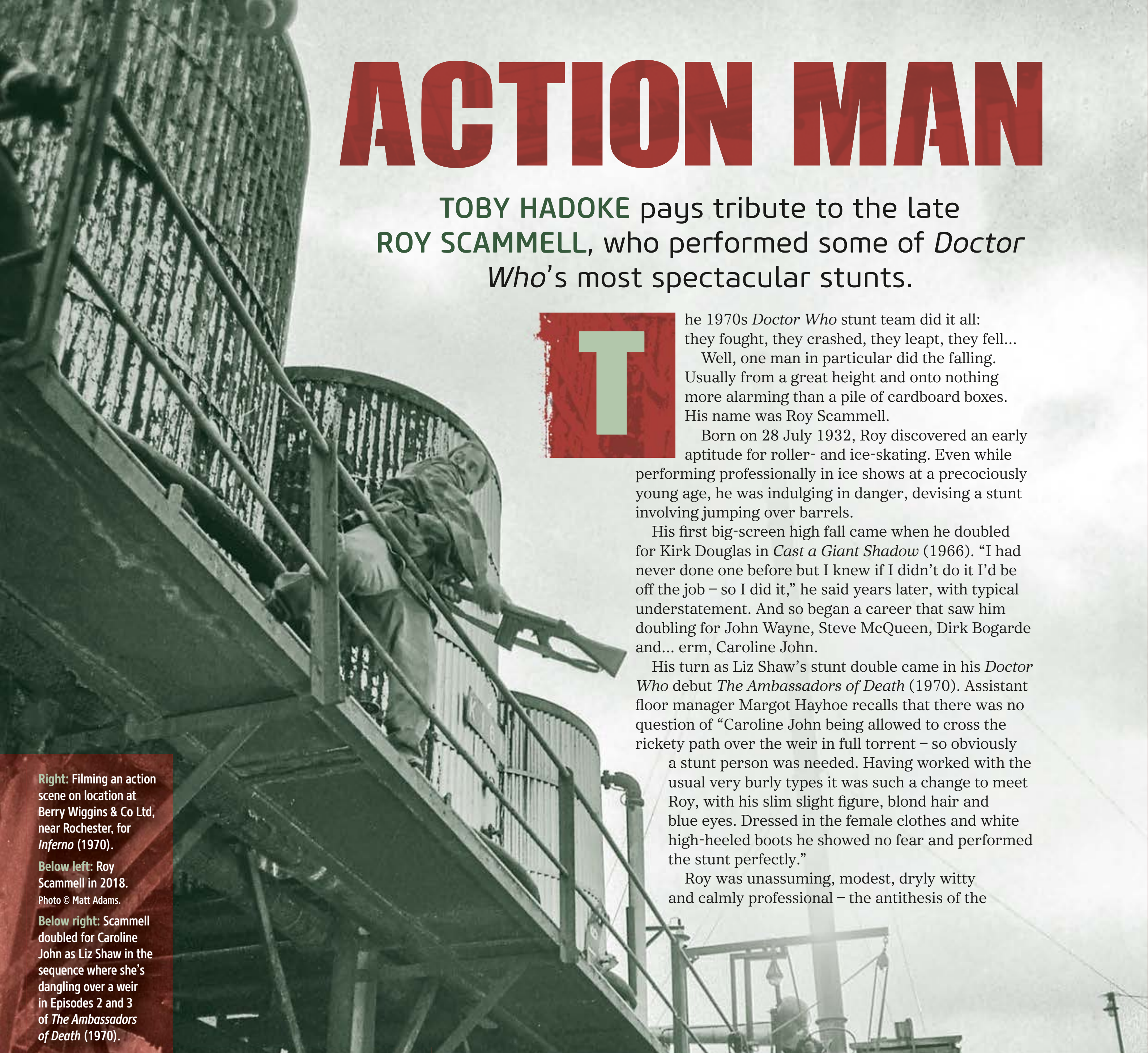
Well, one man in particular did the falling. Usually from a great height and onto nothing more alarming than a pile of cardboard boxes. His name was Roy Scammell.

Born on 28 July 1932, Roy discovered an early aptitude for roller- and ice-skating. Even while performing professionally in ice shows at a precociously young age, he was indulging in danger, devising a stunt involving jumping over barrels.

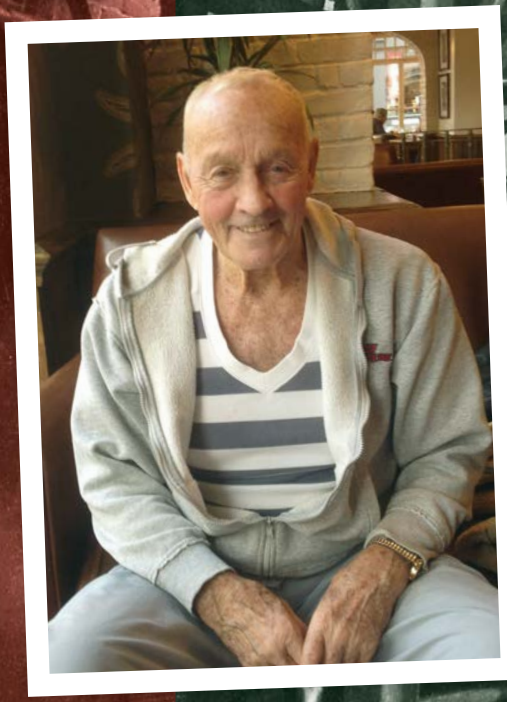
His first big-screen high fall came when he doubled for Kirk Douglas in *Cast a Giant Shadow* (1966). "I had never done one before but I knew if I didn't do it I'd be off the job – so I did it," he said years later, with typical understatement. And so began a career that saw him doubling for John Wayne, Steve McQueen, Dirk Bogarde and... erm, Caroline John.

His turn as Liz Shaw's stunt double came in his *Doctor Who* debut *The Ambassadors of Death* (1970). Assistant floor manager Margot Hayhoe recalls that there was no question of "Caroline John being allowed to cross the rickety path over the weir in full torrent – so obviously a stunt person was needed. Having worked with the usual very burly types it was such a change to meet Roy, with his slim slight figure, blond hair and blue eyes. Dressed in the female clothes and white high-heeled boots he showed no fear and performed the stunt perfectly."

Roy was unassuming, modest, dryly witty and calmly professional – the antithesis of the

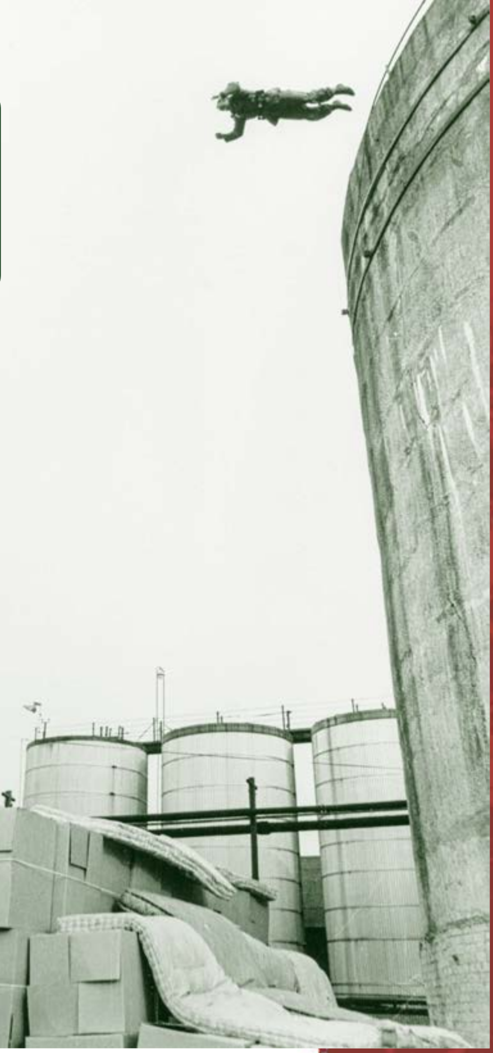


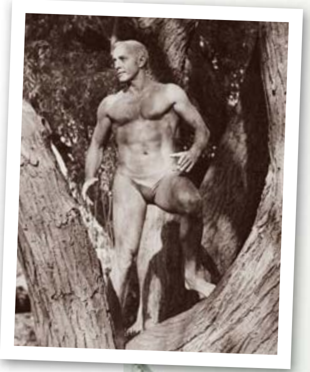
Right: Filming an action scene on location at Berry Wiggins & Co Ltd, near Rochester, for *Inferno* (1970).



Below left: Roy Scammell in 2018. Photo © Matt Adams.

Below right: Scammell doubled for Caroline John as Liz Shaw in the sequence where she's dangling over a weir in Episodes 2 and 3 of *The Ambassadors of Death* (1970).





stereotypical image of the crazed, adrenaline-junkie stuntman. His one idiosyncrasy was stripping off to skinny swimming trunks and getting as high up as possible to maintain his tan.

"In Roman times he'd have been called a Beautiful Man," observes Sergeant Benton actor John Levene. "Well sculptured, very fit, blond hair, and a very handsome face." John also benefited from Roy's military experience (he was stationed for a time in Korea), when the stuntman gently coached the nervous actor in soldierly deportment.

Roy was also thrown from a gantry in *The Ambassadors of Death* – clever editing made him fall *and* hit the floor. In the next story, *Inferno* (1970), he doubled for his colleague Derek Ware (playing Private Wyatt) by performing a stunt from the top of a gasometer – reckoned at the time to be the highest fall attempted for the small screen. He also played the solider who fired the fatal shot to kill Wyatt, so in effect he shot himself.

One of his fellow stuntmen on that shoot was Derek Martin, later famous for playing Charlie Slater in *EastEnders*. "I'd seen him do some impressive stuff," he says, "even comparatively low ones, but this one… He sets up his boxes, he goes up there, [the director shouts] 'Turn over' [start filming], and bosh – he's done it. He didn't even think about it." Derek laughs, adding that – during the filming of 1969's *Monte Carlo or Bust!* – Roy had famously done "handstands on the edge of a cliff!"

IN *INFERNO* HE PERFORMED WHAT WAS RECKONED TO BE THE HIGHEST FALL ATTEMPTED FOR THE SMALL SCREEN.

Roy was also pushed from a radar stairway in *Terror of the Autons* (1971), performed various stunts in the action-packed *The Mind of Evil* (1971) and, much later, got *Delta and the Bannnermen* (1987) off to an exciting start by falling from a cliff in the story's opening sequence. And he maintained his *Doctor Who* ties even longer, reuniting with his old friends in the stunt team Havoc for a documentary included on the *Inferno* DVD.

"Roy was instrumental in our big filming day at an airfield," says Chris Chapman, who directed the 2013 programme. "He arranged our access to the location via an old pilot mate of his, who it turned out was also available to fly Roy in – resulting in the best dramatic entrance I've ever filmed! Roy was full of life, full of stories, with an incredible can-do attitude that ignored his age entirely. He was 80 when he jumped off that scaffold for us, and he didn't blink – of course he was going to do it! I loved filming with him; he was awesome."

With dozens of major films behind him, Roy was still extremely active in later life, devising an ice-rink based sport for disabled athletes (Chariots of Courage), co-creating the primetime ITV show *Ice Warriors,* and attending *Doctor Who* events. He died on 15 May 2021, aged 88.

Three comments from his old associates say it all, really.

"Dedication, talent and daring – you put those three things together and you've got yourself an unusual, special fellow," says John Levene. "I loved him."

"It was amazing to meet him about 40 years later to see he'd hardly changed," says Margot Hayhoe. "Just as charming, with the same twinkle!"

"One of the best stuntmen Britain has produced," concludes Derek Martin. "He was fearless." **DWM**

Top left: Scammell's stunt fall and landing in Episode 5 of *The Ambassadors of Death*.

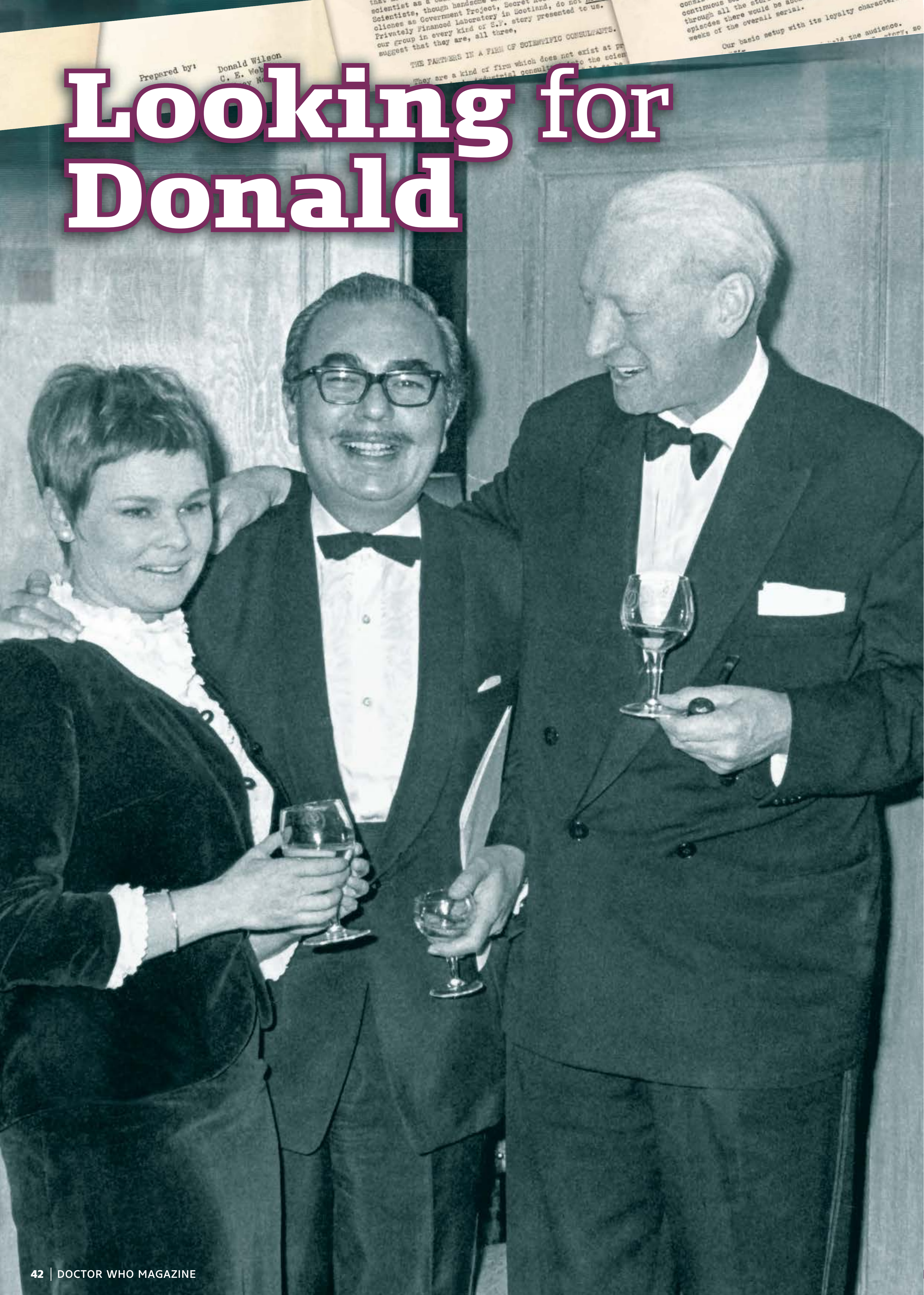
Top centre: As a Bannerman, falling from a cliff in Part One of *Delta and the Bannermen* (1987).

Above left: On set for *Greystoke: The Legend of Tarzan, Lord of the Apes* (1984).

Above right: Scammell's record-breaking fall for Episode 3 of *Inferno* (1970).

Left: Roy Scammell was reunited with former colleagues Derek Martin, Derek Ware and Stuart Fell for the DVD documentary *Hadoke Versus Havoc* (2013).

Looking for Donald



Prepared by: Donald Wilson
C. E. Web

scientist as a
Scientists, though handsome
cliches as Government Project, Secret
Privately Financed Laboratory in Scotland, do not
our group in every kind of S.F. story presented to us.
suggest that they are, all three,

THE PARTNERS IN A FIRM OF SCIENTIFIC CONSULTANTS.

They are a kind of firm which does not exist at pr

continuous
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Our basic setup with its loyalty characte
hold the audience.

Historians and researchers have often struggled to identify the precise role that **DONALD WILSON** played in the creation of *Doctor Who*. **PAUL HAYES** speaks to Wilson's daughter, Holly, and adds some more pieces to the jigsaw.

"Who created *Doctor Who*?"

It's a question that's generated enough research, discussion and debate to fill a small library.

Often, though, it's a question confused with another – "Who made *Doctor Who* a success?" There's no denying that without the likes of Verity Lambert, David Whitaker, Anthony Coburn, Terry Nation, Delia Derbyshire, Raymond Cusick and many others, *Doctor Who* may have only lasted for 13 weeks or less, and remain a forgotten footnote in television history. But it would still have existed, in some shape or form, even without the involvement of these people.

The first attempt to sort out who actually *created* the series was made before it even reached the screen. In July 1963, the BBC were threatened with legal action by a company called Zenith Films, who'd heard about the forthcoming *Doctor Who* and felt that it was rather too close to a time-travel puppet series idea they'd submitted to the corporation. Charged with looking into the matter, RG Walford, BBC Head of Copyright, wrote to Zenith to assure them that *Doctor Who* had been entirely thought up at the BBC by two people – Sydney Newman and Donald Wilson.

> **"There is no doubt in my mind that Donald had a lot to do with the serial."** SYDNEY NEWMAN

Nine years later, in 1972, came the first factual book about the series, *The Making of Doctor Who* by Malcolm Hulke and Terrance Dicks. The latter was a member of the show's production team; as script editor he had access to all the documentation and records then held by the production office. Hulke, meanwhile, conducted interviews with some of those who had been there at the start. And these two writers, working closer to when the events took place than any other historians of the show, came to the same conclusion – that *Doctor Who* had been created by Sydney Newman and Donald Wilson.

And yet today, Wilson's involvement is far less remembered than Newman's. You won't find Wilson in the 2013 docudrama *An Adventure in Space and Time*, for example. But as Graeme Burk revealed in his edited edition of Newman's memoirs, published in 2017, it may well have been Wilson who actually came up with *Doctor Who* – the title, that is.

Burk had access to Hulke's correspondence and interviews with Newman and Wilson, conducted in 1971 when he was researching *The Making of Doctor Who*. Wilson told Hulke that the series had emerged from discussions between Newman and himself – "but in fact the title, as I remember, I invented." When presented with this claim by Hulke, Newman didn't dispute it, replying: "Maybe it was Donald's idea. I have no clear recollection that it was my title... There is no doubt in my mind that Donald had a lot to do with the serial."

So just what *did* Donald Wilson have to do with the genesis of *Doctor Who*? And who was he?

Donald Boyd Wilson was born on 11 September 1910 in Dunblane, Scotland. Just four years old when his father was killed in the Gallipoli campaign, he was sent away to England for much of his youth and earned a scholarship to Wellington College, one of the most prestigious public schools in the country. On leaving school he returned to Scotland, where his passion for drawing led him to enrol at the famous Glasgow School of Art – the very institution that, half a century later, would be attended by future Twelfth Doctor Peter Capaldi.

Unlike Capaldi, however, Donald was unable to complete the course, as his family lacked the money to pay his fees. Instead, he began work as a writer and illustrator for one of the most popular Glasgow newspapers, the *Daily Record*, and it was this job that led him into the film industry. An assignment in England in 1933 enabled →

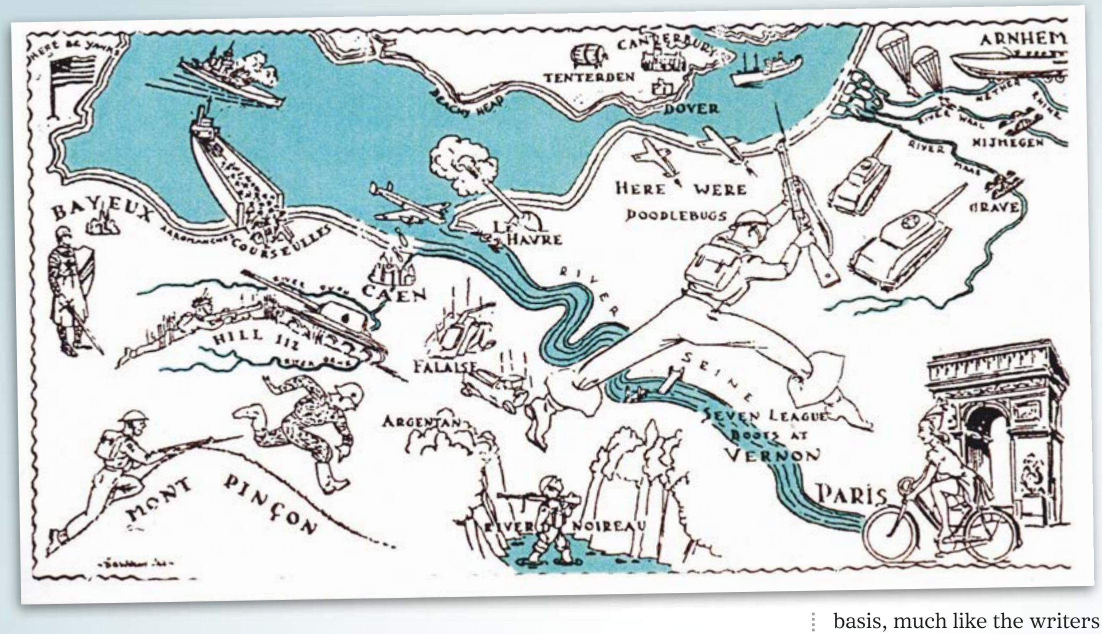
Piccolo
THE MAKING OF
DOCTOR WHO
Malcolm Hulke & Terrance Dicks

Opposite page: Actress Judi Dench, Sydney Newman and Donald Wilson at the TV Guild Awards in November 1967.

Above: Wilson during his student days at Wellington College.

Below inset: *The Making of Doctor Who* (Piccolo, 1972) by Malcolm Hulke and Terrance Dicks.

Bottom: Donald Wilson at the BBC in August 1960.



Above: A Christmas card sent to Wilson in 1944 while he was serving in the 43rd Wessex Division. Image courtesy of Holly Wilson.

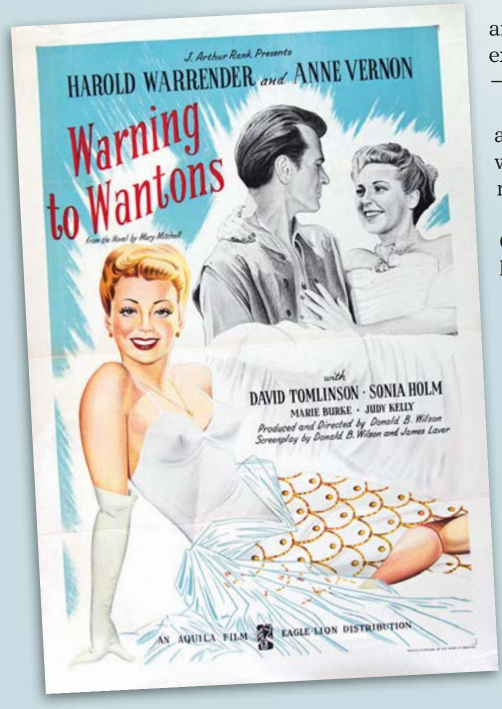
Below: A poster for *Warning to Wantons* (1953), the only film Wilson produced and directed.

→ him to visit Elstree Studios, where a producer called Walter Mycroft recruited him as a scriptwriter for British International Pictures.

Wilson spent the rest of the 1930s working for assorted film companies in various capacities, ending the decade as an assistant director for the British branch of the American movie giant, MGM. By this time he was also a married man; in 1937 he'd met actress and dancer Helena Taylor, marrying her at Hampstead Parish Church on 18 June the following year.

During the Second World War, Donald rose to the rank of major as part of the 43rd Wessex Division and was present at the Belsen concentration camp in Germany shortly after its liberation. According to his daughter, Holly Wilson, this experience had a profound effect on him. "I think that's probably why he used to get very angry when people bandied the word 'fascism' around and called people fascists," she explains. "He did once say to me – when I probably said, 'Oh well, so-and-so's a fascist,' having a go at someone – 'If you knew what real fascists do, you would never say that.'"

Donald chaired the very first meeting to establish a possible basis for the new science-fiction show.


J. Arthur Rank Presents
HAROLD WARRENDER and ANNE VERNON
Warning to Wantons
From the Novel by Mary Mitchell
with
DAVID TOMLINSON · SONIA HOLM
MARIE BURKE · JUDY KELLY
Produced and Directed by Donald B. Wilson
Screenplay by Donald B. Wilson and James Laver
AN AQUILA FILM
EAGLE-LION DISTRIBUTION

Donald was demobilised in October 1945, by which time he was a father, his eldest daughter Lorna having been born in 1941. (Holly would follow in 1948.) He returned to the film industry, where among other things he took charge of his one feature film as director, *Warning to Wantons*. In 1953 he began working as a freelance television writer for the BBC, starting with the film studio-set murder-mystery *Stand By To Shoot*. Two years later he joined the staff of the corporation on a full-time basis; as head of the Script Section, he sought out writers and commissioned scripts not just for drama but the entire television service. In 1959 the Script Section was expanded to become a full-blown BBC department, with Donald still at its head.

When Sydney Newman arrived at the BBC as its new Head of Drama in January 1963, he did away with the BBC's tradition of having a single producer-director for each drama. These roles would henceforth be separated, with producers in overall control and directors employed on an ad hoc basis, much like the writers. The latter would be found and commissioned by the production team of each programme, rather than the Script Department. Only a small remnant of the department would remain, principally to maintain the script library and deal with unsolicited submissions. This apparently left no role for Donald, but Newman's reorganisation provided one. The Drama Group having been divided into three departments (series, serials and plays), Donald became Head of Serials.

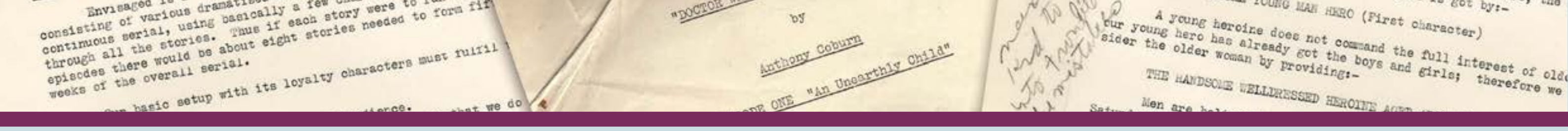
Before this, Donald was already dealing with a request from his BBC colleague Eric Maschwitz, who in the 1930s had co-written the films *Goodbye, Mr Chips* and *The Amateur Gentleman* – on both of which Donald had been the assistant director. By 1962, Maschwitz was Assistant and Adviser to the Controller of Programmes at BBC Television, and it was in this capacity that, at some point in the spring, he gave Donald's Script Department a very particular task. He wanted them to look into the possibility of the BBC producing a new series in a genre it had occasionally dabbled in before, but which was seen more often in the cinema or on the printed page – science fiction.

Donald commissioned and oversaw the research undertaken by his department following Maschwitz's request, but little more seems to have been done about actually making such a series until Newman's arrival. Having been made aware of a gap in the Saturday schedule requiring a new family drama series, it was Newman who suggested that this should be a science-fiction programme.

But *Doctor Who* didn't emerge from Newman's imagination fully formed. There was no title, no police box, no real format at all other than the idea of a science-fiction adventure show. It was to Donald that Newman gave the task of actually sitting down and working out what this series was to be. On 26 March 1963, Donald chaired the very first meeting to establish a possible basis for the new science-fiction show. With writers and Script Department staff on hand, it took place in Donald's office, and Newman wasn't even present.

It was in this meeting that Donald ensured *Doctor Who* would have all of the universe to play with, and any possible setting – it was he who made it an adventure not just in time but in space. "Time Machine" is point one on the written summary of the meeting, which goes on to state: "Donald Wilson suggested if this were used, it should be a machine, not only for going forward and backwards in time, but into space..."

Although it was already envisaged that the programme would be a series of different serials, Donald dismissed the idea that it might just be an anthology of entirely disconnected stories: "Donald Wilson said that the series must be based on a group of regular characters, some of whom would be employed in major roles in one limited



serial, others in the next, according to the needs of the different stories." So Donald had ensured there would be a regular TARDIS team, even though the TARDIS itself had yet to be invented.

By May, Donald had left his post at the Script Department and assumed his new role as Head of Serials in Newman's reorganised Drama Group. *Doctor Who* was to be a product of this new Drama Serials department, so Donald would function very much as what's now called the programme's 'executive producer'. Overseeing the work of the production team, he was the person to whom they would report day-to-day. He's also listed, along with Newman and writer CE Webber, as co-author of the first ever format document that exists for *Doctor Who*.

Donald didn't always agree with producer Verity Lambert's decisions regarding the show; he was strongly opposed, for example, to her using Terry Nation's scripts for the first Dalek serial, although following the Daleks' success he was quick to admit that he'd been wrong. He was also more than willing to fly the flag for the new programme if he felt it wasn't being sufficiently supported elsewhere in the BBC.

It was Wilson who helped save the show from early cancellation when he and Lambert dissuaded BBC1 boss Donald Baverstock from halting production after the first four episodes, following a misunderstanding about the expense of the TARDIS set. But Donald's belief in the show was best demonstrated when the *Radio Times* team decided, in early November 1963, not to give *Doctor Who*'s first episode a front cover feature. This led Donald to send the magazine's editor a memo, containing a clear indication of just how deeply he believed in the series at a time when many others were dubious:

"I was unhappy to hear today that the proposal to give 'Dr. Who' the front page of the 'Radio Times' had now been abandoned," he wrote on 5 November. "It was particularly distressing to hear that one reason given was a lack of confidence in the programme at Controller →

Below left inset: Anthony Coburn, the writer of the first *Doctor Who* episode, *An Unearthly Child* (1963).

Below right inset: An extract from Coburn's first draft script with the original description of the Doctor's time-and-space machine, the "Change and Dimensional Electronic Selector and Extender".

Bottom: Donald Wilson in his BBC office in November 1963, the month *Doctor Who* began.

What's in a Name?

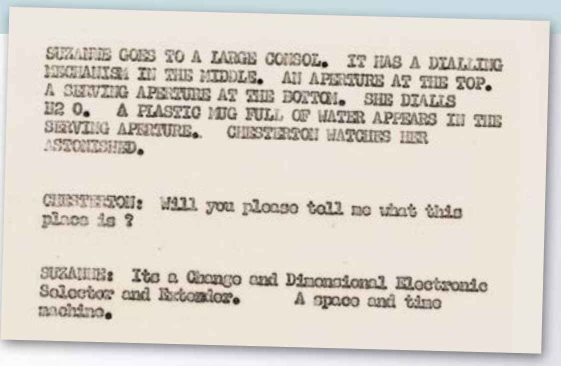
Donald Wilson's daughter Holly believes that her father was responsible for naming an important feature of the programme.

"He invented the name of the TARDIS," she declares. "He saw it in a book; he had a huge collection, and he looked up and he saw the name TARDIS connected with something... His study was floor-to-ceiling in books, as you can imagine, and he looked and saw it, either in a pamphlet or a book somewhere, and he thought, 'Ah! That'd be a good name for it!'"

As **Doctor Who Magazine** revealed in issue 467, this distinction is also claimed by the family of author Anthony Coburn, who wrote the programme's very first episode. There's no conclusive evidence either way. Although the TARDIS name and acronym does first appear in Coburn's work, various members of the production team and others associated with the birth of *Doctor Who* had suggested assorted elements that were incorporated into that script.

Indeed, in the very first known draft of what became *An Unearthly Child*, Coburn gives the ship an entirely different name – the 'Change and Dimensional Electronic Selector and Extender'. There are no names given for the vessel in the two succeeding drafts, then the TARDIS finally emerges in the fourth.

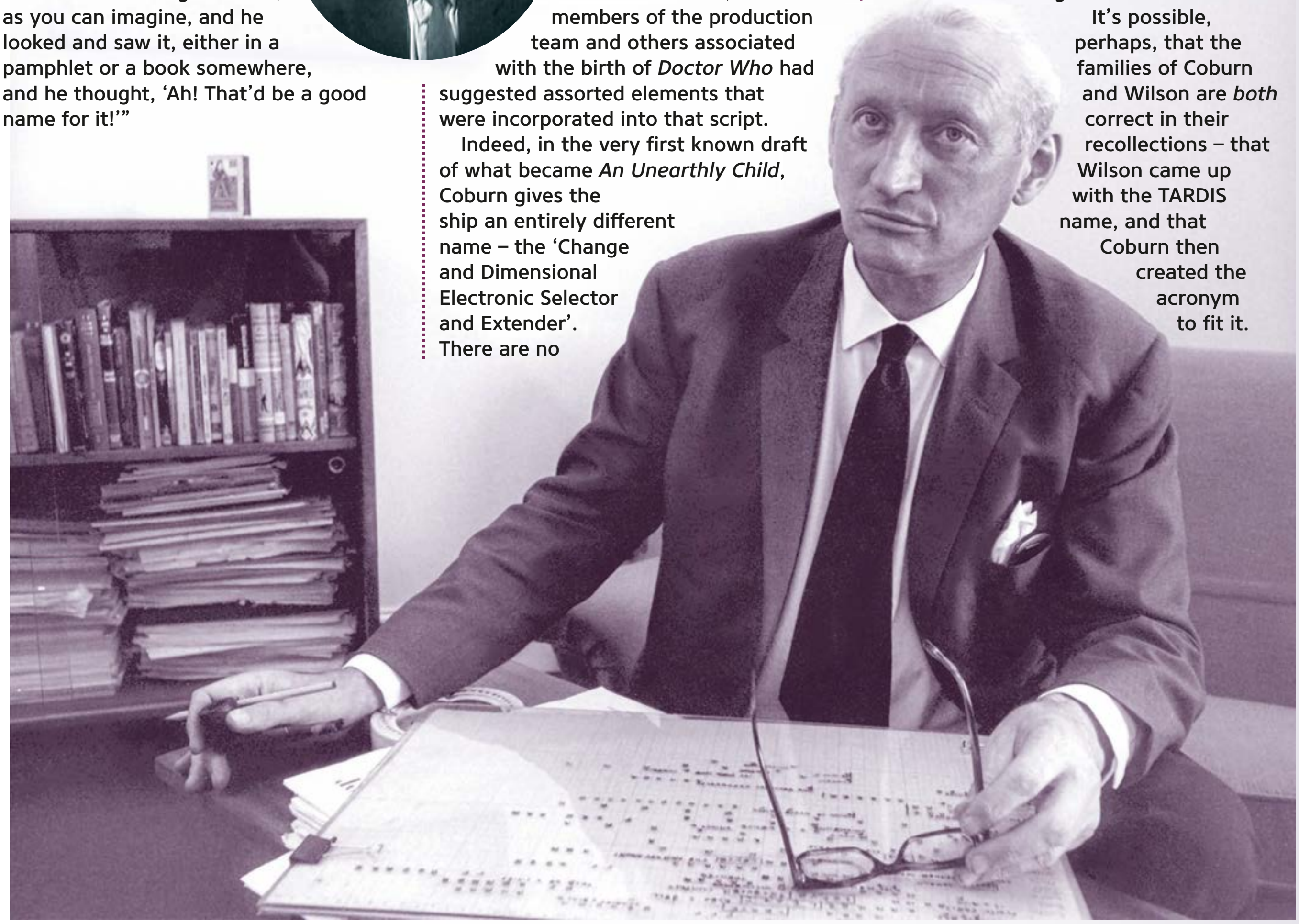
It's possible, perhaps, that the families of Coburn and Wilson are *both* correct in their recollections – that Wilson came up with the TARDIS name, and that Coburn then created the acronym to fit it.

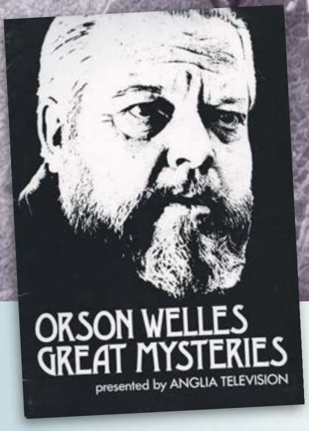


SUZANNE GOES TO A LARGE CONSOL. IT HAS A DIALLING MECHANISM IN THE MIDDLE. AN APERTURE AT THE TOP. A SERVING APERTURE AT THE BOTTOM. SHE DIALS H2 O. A PLASTIC MUG FULL OF WATER APPEARS IN THE SERVING APERTURE. CHESTERTON WATCHES HER ASTONISHED.

CHESTERTON: Will you please tell me what this place is ?

SUZANNE: Its a Change and Dimensional Electronic Selector and Extender. A space and time machine.





BBC2 AUTUMN SEASON
Radio Times
Love story

Top: Wilson (below centre) with the crew of award-winning BBC drama *The Forsyte Saga* in 1967.

Above left inset: The press book cover for *Orson Welles Great Mysteries*, on which Wilson worked as producer.

Above right inset: The *Radio Times* for 24-30 September 1977 featured *Anna Karenina* on the cover. This was Wilson's final series.

→ level. I assure you that this does not exist and if you have a word with C. P. Tel. [Controller of Programmes Stuart Hood] I know he will express enthusiasm.

"I myself believe that we have an absolute knock-out in this show and that there will be no question but that it will run and run."

> **"I myself believe that we have an absolute knock-out in this show."**
>
> **DONALD WILSON**

In all of the paperwork detailing the creation and early days of *Doctor Who*, rarely – if ever – is such foresight demonstrated by anybody else. The "knock-out" expression even made it to the screen in *An Adventure in Space and Time*; it was given to Verity Lambert rather than Donald, but nonetheless demonstrated the ghost of his influence.

"He was very, very proud," Holly declares of her father's affection for the series he co-created. "I mean, he loved it. We all did."

In 1965 Donald stepped down from his Head of Serials role to concentrate on a long-held ambition to bring John Galsworthy's *The Forsyte Saga* to the screen. With Donald as producer and main scriptwriter, the eventual 26-part serial arrived on BBC2 in 1967 and enjoyed enormous success. Not all of the country could then receive BBC2, so the following year it was given a run on the more widely seen BBC1. It gripped the nation, gaining up to 18 million viewers.

In 1970, having reached the corporation's then-compulsory retirement age of 60, Donald left the BBC after having overseen another successful costume drama, *The First Churchills*. He became a freelance scriptwriter and producer, working on the anthology series *Orson Welles' Great Mysteries* for Anglia Television in 1973 prior to concluding his career by writing and producing the BBC's *Anna Karenina* in 1977.

Donald died in Gloucestershire on 5 March 2002, aged 91. His obituaries mentioned *The Forsyte Saga* and his important role in BBC Television drama generally, but few seemed to be aware of his co-creation of *Doctor Who*.

Eighteen months after Donald's death, the return of the series was announced by the BBC – a stunningly successful revival that continues to this day. Donald's insistence that *Doctor Who* was "an absolute knock-out" that would "run and run" was borne out once again. And the programme he had such an important part in creating shows no sign of stopping. **DWM**

The second issue in a new series of bookazines examining the landmark years of *Doctor Who*'s history…

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DOCTOR WHO
CHRONICLES
1975

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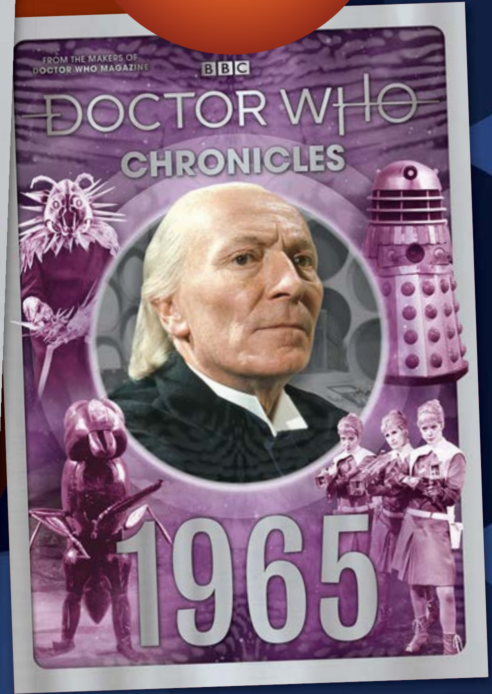
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Revealing the secrets of the Doctor's adventures – scene by scene.

Kill the Moon

ALAN BARNES examines one of the most controversial stories of the Twelfth Doctor's era.

Kill the Moon is notorious for revealing that the Moon is an egg – a turn of events that requires the viewer to make a giant leap of the imagination. But it's also remarkably consistent with the timeline of space exploration established in a pair of 1960s stories.

One day in 2049, so the Doctor tells us, when humankind had "stopped thinking about" interstellar travel, everyone on Earth watched as a creature hatched out of the Moon. Unsurprisingly, this caused the species to reassess its priorities: "In the mid-21st century humankind starts creeping off into the stars..."

Although undated, *The Seeds of Death* (1969) appears to be set around the mid-21st century, too – after the instant Travel-Mat system, controlled from the Moon, has rendered space flight obsolete, and the last rockets reside in museums like Professor Eldred's. T-Mat remains in place at the end of *The Seeds of Death* – but is there any reason why *Kill the Moon* can't follow on from that moment, with T-Mat control destroyed by the same anomalies that caused most of Earth's satellites to be "whacked out of orbit"? Just as the Second Doctor (Patrick Troughton) was obliged to use a rocket from Eldred's collection to fly to the Moon, astronaut Lundvik's shuttle was taken from a museum as well: "They'd cut the back off it so kids could ride in it. We'd stopped going into space. Nobody cared..."

Kill the Moon ends with a new egg taking the place of the old... which fits surprisingly neatly with *The Moonbase* (1967). Landing on the Moon in the year 2070, the Second Doctor showed his companions the vast Gravitron device – which controlled Earthly tides and weather, and which the Doctor suggested had been in existence since "about the year 2050". Why build a device to control the tides, if not to compensate for the fact that there's suddenly a new Moon in the sky – one whose pull on the Earth differs from that of the old one?

Look at it that way, and *Kill the Moon* starts making a lot of sense.

FIRST BROADCAST: 4 October 2014

The Moon, 2049. Clara and Courtney Woods have a terrible decision to make...

00m 12s "Hello, Earth," begins Clara (Jenna Coleman). Which just happens to be the title of the penultimate track of the Kate Bush album *Hounds of Love* (1985), which the famously reclusive Bush performed during each of her autumn 2014 comeback shows at the Hammersmith Apollo – a 22-date residency announced a few weeks before *Kill the Moon* entered production, and which ended three days before the episode first aired. Perhaps the phrase came to mind because Clara was lucky enough to have a ticket?

Top: The TARDIS above Earth's natural satellite in *Kill the Moon* (2014).

Right: Peter Capaldi as the Doctor in a dramatic publicity image for *Kill the Moon*.

Far right inset: A T-Mat booth in *The Seeds of Death* (1969); the Doctor (Patrick Troughton) in *The Moonbase* (1967).

01m 42s Earlier, at Coal Hill School, English teacher Clara admonishes the Doctor (Peter Capaldi) for telling her Year 10 student Courtney Woods that she wasn't special – but when? Not when he first met Courtney in preceding episode *The Caretaker* (2014). Rather, in a flashback meant to be cut in here but deleted in post-production: a shot of the Doctor leaning against the TARDIS in its Coal Hill cupboard, saying, "No, Courtney, you may not come in! Only very special people allowed in here!"

Courtney, we've learned, has stolen the Doctor's psychic paper to use as fake ID, so she can buy "alcopops or whatever" – a line meant to set up a joke that ended up being cut: see **04m 12s**.

02m 05s Courtney (Ellis George) is waiting inside the TARDIS, wearing travel sickness bands – which the Doctor mistakes for the Vortex manipulators worn by Time Agents (first mentioned in *Human Nature*, 2007; first seen in *Utopia*, also 2007).

No being sick in the TARDIS, the Doctor tells Courtney: "And no hanky-panky." This alluded to a rule given by 1980s *Doctor Who* producer John Nathan-Turner to several journalists over several years – including Maureen Paton of the *Daily Express*, who described (on 31 March 1981) the "one thing" that Nathan-Turner insisted on: "Peter Davison may be the dishiest Doctor Who yet, with not one but two girl assistants in tow – 'but there'll be no hanky-panky on [sic] the Tardis.'" Originally, Nathan-Turner had meant to reassure viewers that a younger Doctor wouldn't become romantically involved with female sidekicks – so it was wholly ironic that, following younger Doctors who'd become romantically involved with female sidekicks, the newly cast Capaldi felt obliged in several interviews to reassure viewers that his older Doctor wouldn't now be doing the same!

"Now we can do something interesting," says the Doctor, dematerialising the TARDIS after Courtney agrees that to become the first woman on the Moon would make her special enough. His scripted line was actually, "then we can do something interesting" – implying that their Moon trip was something dull, to be got out of the way.

03m 21s Stepping out of the TARDIS into the storage bay of a recycled space shuttle, the Doctor spots a prototype version of the Bennett oscillator, from which he deduces the date: 2049. Dubbed over in post-production, the "Bennett oscillator" line harked back to the first episode of *The Ark in Space* (1975), when the sight of a modified model led the Fourth Doctor (Tom Baker) to date the building of the eponymous ark to the late 29th or early 30th centuries.

The shuttle, which carries a cargo of around 100 nuclear bombs, makes an uncontrolled landing on the lunar surface.

04m 12s "Who the hell do you think you are?" shuttle captain Lundvik (Hermione Norris) asks the three interlopers – which the Doctor counters with a question of his own: "Why have you got all these nuclear bombs?" Dialogue between these two points was cut. As written, Clara handed Lundvik the Doctor's psychic paper (confiscated from Courtney, we presume: see **01m 42s**) – but all Lundvik perceived was that the bearer was over 18. "You've broken it!" the Doctor complained to Courtney – then realised, when he snatched the paper back: "You've spilt stuff all over it! It's all sticky!" (Hence Clara's earlier mention of alcopops...)

More dialogue was lost after the Doctor told Lundvik to shoot Courtney right away, so she didn't have to witness Clara and himself getting shot first. "Plus she steals things," he added – proving his point by asking Courtney: "D'you take one of my spares?" Abashed, Courtney handed back a spare TARDIS key... explaining how she'd already been aboard the TARDIS when the Doctor and Clara had entered it earlier.

Right: Courtney Woods (Ellis George) emerges from the crashed space shuttle.

05m 08s Arriving on Space Station Nerva in *The Ark in Space*, the Doctor had pulled a yo-yo from his pocket in order to take "a simply gravity reading". Here, he produces a yo-yo in order to confirm that the Moon has gravity – contrary to expectations!

Long-term *Doctor Who* viewer Peter Capaldi recognised the reference right away, according to an *Inside Look* interview on the BBC America website: "But unfortunately those kind of skills – you know, motor, muscular skills – are things that I'm not very good at. I thought, 'I'm never gonna be able to do this, to work a yo-yo, it's going to look disastrous. Luckily my daughter's boyfriend gave me a very fast lesson the day before I had to do it.'" (According to producer Brian Minchin, Capaldi was "very keen" that the model used resembled Tom Baker's.) →

Essential Info

» Peter Harness, a long-term *Doctor Who* fan then writing for the Sweden-set detective drama *Wallander*, first proposed a story in which the Moon turned out to be an alien egg for inclusion in the 2012-13 run, featuring Matt Smith's Doctor.

» Delayed by his work adapting the epic fantasy novel *Jonathan Strange & Mr Norrell*, the story was resurrected for the first series featuring Peter Capaldi's Twelfth Doctor – and was now required to incorporate a monumental falling-out between the Doctor and his teacher friend Clara. After reading Gareth Roberts' script for the previous episode *The Caretaker*, Harness asked to use stroppy Coal Hill schoolgirl Courtney Woods in place of a pupil named Emma.

» The many scenes set on the lunar surface were arguably the biggest challenge facing new *Doctor Who* director Paul Wilmhurst. To remove the need for 'weightless' scenes, science-bending alterations to local gravity were a fundamental feature of the script – but wind and rain might have been harder still to explain away, had a local Welsh quarry doubled for the Moon's Mare Fecunditatis!

» And so the 14-day recording schedule incorporated three days' worth of principal photography on Lanzarote, in the Canary Islands, between Tuesday 13 and Thursday 15 May. The same desolate, rocky exteriors had previously doubled for the volcanic world of Sarn in *Planet of Fire* (1984) – hence the joke title on various versions of the script: *Return to Sarn*. On this occasion, the lunar surface scenes were shot in 40-degree heat in an area adjacent to the Timanfaya National Park.

» Most of the rest of the episode was recorded at the programme's regular Cardiff base, with St Illtyd's Boy's College in Splott (featured in *The Caretaker*) used for the Coal Hill scenes, and the sandy beach sequence shot on the Aberavon Dunes near Port Talbot.

Above inset: Writer Peter Harness.
Right: On location in Lanzarote.

"Nobody knows" what's the matter with the Moon, Lundvik tells him. The subsequent dialogue was heavily edited, removing a significant detail from fellow astronaut Duke (Tony Osoba): "Its orbit's gone crazy." Lundvik's description of an ill-fated Mexican mining survey was dubbed into a later scene, and the Doctor calculated that the Moon had put on circa 1.3 billion tons of weight: "That's a hell of a heavy Christmas," said Clara. After the Doctor suggested that alien technologies might have caused the Moon's weight gain, Lundvik wondered: "Is it anything to do with you?" Finally, the Doctor described the consequences for the totally globalised, technology addicted culture of 2049: "Satellites dropping from the sky. Communications failure, no finance, no transport. No food. People starving, drowning – millions of people! Hundreds of millions of people!" Lundvik's response was lost from the readthrough script: "...Yeah. It's the worst thing that's ever happened."

06m 18s Courtney mangles Neil Armstrong's most famous utterance when stepping out onto the lunar surface: "So much for history," mutters Lundvik.

Oddly, she wasn't meant to be critiquing Courtney's ignorance. As written, Lundvik tried to stop Courtney as she went to move down the ramp, saying: "D'you mind if – we swap places?... I'd really like to be the first woman to set foot on the Moon. It's – I've been waiting for this for – I'd given up hope that –" Courtney was dismissive: "Yeah, whatever. I don't need your life story –" Lundvik proposed they stepped out together, but then Courtney leaped past her, off the ramp... hence Lundvik's line.

The cut material continued with Clara apologising to Lundvik, saying Courtney was a disruptive influence. "Nothing ever changes without a disruptive influence," said the Doctor.

06m 48s Both parties trudge across the lunar surface towards a base abandoned by a Mexican mining team many years before... which is all that remains of a lengthy dialogue scene.

Right: Clara Oswald (Jenna Coleman) and Lundvik (Hermione Norris) step from the shuttle followed by the Doctor and Duke (Tony Osoba).

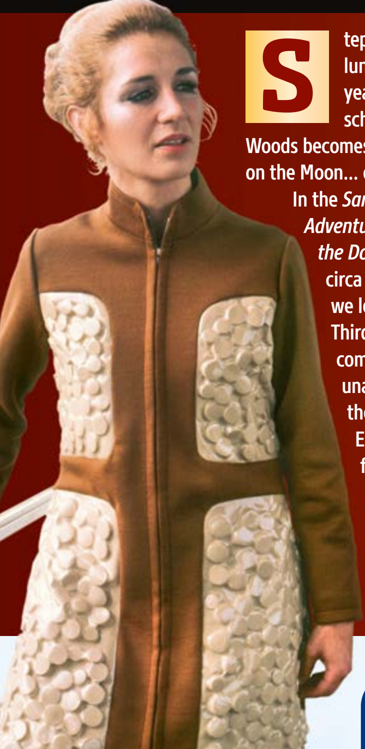
It began with the Doctor recalling how he'd been here 100 years earlier, when humankind was desperate to get to the Moon: "You were so excited. I occasionally find you rather charming when you're like that. Doing picture books and – collecting stickers, and – Remember once, everybody went completely mad about tulips. I liked that! And a hundred years ago, it was the Moon, the Moon, the Moon! Now look at you – what happened?!" The '100 years' date appears to have remained uncorrected from the readthrough draft, set in 2057... 100 years after the launch of the Russian Sputnik 1, the first man-made object to orbit the Earth, on 4 October 1957 (coincidentally, *Kill the Moon* also aired on 4 October).

Asked by Lundvik to name the first man on the Moon, Courtney could only come up with 'Buzz Lightyear' (a character first seen in the Disney Pixar movie *Toy Story*, 1995). "I blame the teachers," said the Doctor, to Clara's annoyance. According to Lundvik, people forgot about trying to discover things: "Invented the iPad instead. Married their telephones. People stopped looking up, just started looking down." (In the readthrough draft, Lundvik also mentioned how humankind had invented something called the Amazoogle – which the Doctor claimed to have destroyed: "All six hundred and twelve million of it.")

All of which led the Doctor to the realisation that Lundvik, Duke and their colleague Henry (Phil Nice) were "the only astronauts left". Was that why they were "so terribly old", he wondered? "I'm only forty-seven!" Lundvik protested. Henry wasn't even an astronaut: 30 years previously, he'd been "Cabin crew on Virgin Galactic... I used to work for Richard Branson." Elsewhere, Henry and Duke's ages were given as 67 and 70 respectively – hence the casting of *Doctor Who* veteran Tony Osoba (then 67) as Duke, decades after his prior appearances as the Movellan Lan in *Destiny of the Daleks* (1979) and Sergeant Kracauer in *Dragonfire* (1987). In **DWM** 479, writer Peter Harness noted that *Destiny of the Daleks* was the first *Doctor Who* he remembered watching.

09m 51s With Henry gone back to prime the bombs, the others have entered the moonbase... and found an eaten corpse. Originally, after commenting on the taste

ONE GIANT LEAP FOR WOMANKIND

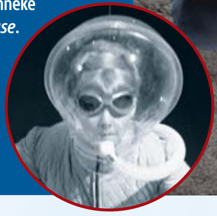


Stepping out onto the lunar surface in the year 2049, stroppy schoolgirl Courtney Woods becomes the first woman on the Moon... or does she?

In the *Sarah Jane Adventures* story *Death of the Doctor* (2010), set circa 39 years earlier, we learned that the Third Doctor's former companion Liz was unable to attend the believed-dead Eleventh Doctor's funeral: "Miss Shaw can't make it back from Moonbase until Sunday." Admittedly, it's possible that the Doctor never knew about Liz's lunar exploits, nor even that UNIT had an off-Earth base.

There's no denying, however, that his Tenth incarnation (David Tennant) was present around four years earlier when the whole of London's Royal Hope Hospital – including his later friend Dr Martha Jones (Freema Agyeman), her colleague Julia Swales (Vineeta Rishi) and doubtless a great many other women, too – was temporarily transported to the Moon in *Smith and Jones* (2007). No woman stepped foot on the lunar surface on that occasion, though – so maybe that was why he later took Martha to witness the 1969 Moon landing in person, and not just once: "Oh, the Moon landing's brilliant," Martha claimed in *Blink* (2007). "We went four times..."

Perhaps the Doctor makes a habit of (literally) promising young women the Moon? *Kill the Moon* ends with the original Moon destroyed. Twenty-one years later, the Second Doctor (Patrick Troughton) will bring his companion Polly (Anneke Wills) to the surface of the replacement Moon to mix with the all-male crew of *The Moonbase* (1967) – giving Polly a legitimate claim to the same title, too.



Left: Caroline John as Liz Shaw.

Right inset: Polly (Anneke Wills) in *The Moonbase*.

Far right: David Tennant as the Doctor and Freema Agyeman as Martha in *Smith and Jones* (2007).

of humans – "Chicken, apparently" – the Doctor checked his sonic screwdriver and picked up a satellite reading. "Still some TV ones left. Low orbit. Mostly repeats of *QI*," explained Lundvik. This prompted the Doctor to paraphrase Benjamin Franklin: "Only three things in life are certain: death, taxes and Stephen Fry." (It's perhaps fortunate this was cut, since the not-so-ubiquitous Fry departed as host of the BBC2 panel game two years later, to be replaced by Sandi Toksvig. In the readthrough draft, the repeated programme was *Top Gear*.)

Inside the cobwebbed base – its interior incorporating various set elements used for Orson Pink's time ship in *Listen* (2014), three episodes before – the Doctor studies images showing "lines of tectonic stress" across the basalt plains known as the Seas of Fertility, Tranquillity, Nectar, Ingenuity and Crises (all except one on the eastern side of the visible Moon). Tectonic movement ought to be impossible on the cold, dead Moon – but that's why it's so remarkable, of course.

The Doctor says the Moon's been tagging along beside the Earth for "a hundred million years" – which is odd, because the Moon is generally believed to have been in orbit around the Earth since its formation around 4.5 billion years ago, following a so-called 'giant impact' between a lost Mars-sized planet and the formative Earth.

But we already know that conventional theories about the Moon's formation can't be entirely correct. In *Doctor Who and the Silurians* (1970), we learned that the lizard people of the Eocene epoch went into hibernation to avoid the expected impact of an approaching planetoid, which ended up going into orbit around the Earth instead. The Eocene lasted from 56 to 33.9 million years ago, approximately – so where does the Doctor get his '100 million' from? (Maybe he means the Moon was in a wider orbit around the Earth around 100 million years ago... until something caused it to be knocked closer to the Earth during the course of the Eocene, spooking the lizard people in the process?)

The Moon gives humankind "light at night and seas to sail on" says the Doctor. In the readthrough draft, it gave people "something romantic to rhyme spoon, June and Judoon with", too.

Outside, something attacks Henry. Inside, the Doctor's crew, plus Lundvik, are menaced by a movement-sensing spider-like creature.

13m 44s Duke re-enters after the Doctor tells the others to run when he says so – using an oft-repeated phrase established as far back as *The Power of the Daleks* (1966). Another reference to *The Ark in Space* was lost from here. Originally, Duke's final words – spoken moments before the creature pounced on him – were meant to be "Need to get to the solar stack" (the solar stacks being a significant feature aboard said Ark).

Moments later, Courtney finds herself trapped on the wrong side of a sealed door – but why is she floating, and not the others? The reason was set up in dialogue cut from an earlier scene. After the Doctor told the others it was safe to remove their helmets (at **09m 59s**), Clara noticed that her boots were sticking to the floor. "They're magnetised," explained the Doctor. "Help you stay put in low gravity. If we happened to be in low gravity." Courtney could lift her feet up and down with ease, however: "Yeah, I think yours are broken," said the Doctor.

More lines were lost as the Doctor worked to remove the door panel. "Doctor, my bum's not going to fit through there –" protested Courtney. "Oh – stop talking about your bum," replied the Doctor. "Humans and bums – if you think your bum's too big why aren't you thin then, like me – I'm so thin I'm not entirely sure I've even got a bum."

Finding amniotic fluid inside a spider-germ-infested fissure, the Doctor leaps into the darkness...

When the gravity returns unexpectedly, Courtney douses the creature with one of the cleaning products from her backpack (brought in case of TARDIS sickness). "Kills 99 per cent of all known germs," she says, after the Doctor reaches her – paraphrasing the former advertising slogan for a popular brand of household bleach. "Just don't try that at home, OK?" responds the Doctor... for the benefit of impressionable young *Doctor Who* watchers, we presume.

The Doctor identifies the badger-sized creature as a "prokaryotic unicellular life form" – ie, a germ. But all prokaryotes (eg bacteria) are necessarily unicellular, as scientists should know...

Having returned the frightened Courtney to the TARDIS, the Doctor, Clara and Lundvik visit the Mexican miners' site at the Mare Fecunditatis.

20m 25s Finding amniotic fluid inside a spider-germ-infested fissure, the Doctor leaps into the darkness... in a sequence that was massively simplified from earlier versions of the script. In the first draft, for example, the Doctor used a hot-wired Moon buggy to lure the spider-germs away from his friends. With the germs 'disinfected' by sunlight, he drove off into the chasm... →

Top: Henry (Phil Nice) is attacked by an unknown horror.
Above: The Doctor prepares to jump into the chasm.
Left: A spider-germ.

→ where he eventually found himself looking into a giant white eyeball.

Communicating with Courtney en route to the shuttle, Clara warns her pupil not to put any photos on Tumblr. A lengthy conversation between Courtney and Lundvik was lost in the edit – in which Lundvik revealed that she'd been in space just twice before: "When they still thought it was worth sending real people up to do real jobs..."

21m 47s After Clara and Lundvik see the shuttle fall into a vast crack, the Doctor reappears – saying, "Today's the day, humankind." As directed, he was "dripping with albumen" when he emerged from the chasm to say, "I think it's make-your-mind-up time" – a phrase often spoken by oleaginous *Opportunity Knocks* host Hughie Greene in the 1960s and 70s. (The Doctor would eventually quote Greene on screen in Harness' 2015 script, *The Zygon Inversion* – "and I mean that most sincerely"!)

Back at the base, the Doctor reassures Clara that the TARDIS, with Courtney inside, will turn up. "Last time you said that, she turned up on the wrong side of the planet," retorts Clara – remembering when the ship displaced herself to the opposite Pole in *Cold War* (2013).

The Doctor made a scan inside the crack to prove his hypothesis: that the Moon has always been a huge egg, and the creature inside is hatching.

23m 43s The obvious objection to this revelation is to point out – as many have, many times – that an egg is a closed system, meaning the Moon can't have 'put on' 1.3 billion tons of weight, as described earlier. This is undoubtedly true – but here, hasn't the 'weight gain' theory just been proved false? The creature has always weighed 1.3 billion tonnes, and the Moon's total mass has never changed: what's been happening is that, as the creature prepares to hatch out, its movements inside the egg (like a baby turning over in the womb) have caused fluctuations in the Moon's gravitational pull. "You flew because that one point three billion tonnes shifted. It's an unstable mass," the Doctor told Courtney (at **15m 08s**) – where 'unstable' was the key word.

It might remain scientifically implausible, but it's not quite the *same* implausible.

Right: Clara listens as the Doctor explains that the Moon is actually an egg.

Above: Ellis George as Courtney.

26m 38s Via the monitor, the Doctor tells Courtney to collect a DVD from one of the TARDIS bookshelves and stick it into a slot on the console – exactly the method used by Sally Sparrow (Carey Mulligan) and Larry Nightingale (Finlay Robertson) to fly themselves out of danger in *Blink* (2007). As with the holographic Tenth Doctor (David Tennant) who appeared in *Blink*, Courtney was supposed to see a holographic Twelfth appear when she opened the DVD case – announcing "security protocol 712" – but this was another sequence cut for time.

The Doctor tells Clara that, in this situation, he can't help: "The Earth isn't my home..." Which is exactly what the Fourth Doctor (Tom Baker) told his journalist friend Sarah (Elisabeth Sladen) in the opening TARDIS scene in *Pyramids of Mars* (1975).

"I'm going to have to be a lot more certain if I'm going to kill a baby." CLARA

30m 55s With the TARDIS returned, the Doctor's departed – leaving the teenager, the astronaut and the schoolteacher to make a decision on which humanity's future depends: kill the creature with Lundvik's bombs, or let it live? "I'm going to have to be a lot more certain... if I'm going to kill a baby," says Clara, bluntly.

Lines like this led *Independent* reviewer Ellen E Jones (among others) to discern "a galactic metaphor for the pro-choice debate". It wasn't intended as such, said Peter Harness in **DWM** 494: "... if I wanted to write a story about abortion, I would have done it a lot more subtly than that!"

Trimmed in the edit – Lundvik's not-insignificant speculation that its mother must have laid its egg in the temperate zone of the Sun: "The Goldilocks zone. Not too warm, not too cold. Next to a planet with lots of life. That could feed it once it hatched. That's how nature works..."

Next, Clara asks McKean (Christopher Dane) at Ground Control if they can broadcast via one of the TV satellites – bringing us back to the pre-credits: "Hello, Earth..." Clara's line was supposed to

LITTLE MADAM PRESIDENT

Having returned to Earth, the Doctor reveals that Courtney really will be something special now: "First woman on the Moon, saved the Earth from itself and, rather bizarrely, she becomes the President of the United States. She met this bloke called Blinovitch..." The implication is that Courtney Blinovitch was the President in 2049 – the 'she' mentioned by Lundvik of whom the Doctor said at **28m 03s**, as it turns out incorrectly: "She hasn't even been into space... How would she even know what to do?"

The Fact of Fiction wonders, then, if President Courtney played any part in getting Lundvik, her crew, her shuttle and her payload of nuclear bombs into space. Would she have allowed Lundvik to take up real nukes, if she knew that her past self, and her teacher, were going to hit the 'abort' button anyway?

Plainly, future Courtney's married name derived from *Day of the Daleks* (1972) – which established how something called the 'Blinovitch limitation effect' prevented people from interacting with their past selves. A 'Captain Blinovitch' took Lundvik's place in the first two versions of the script – in which she was eventually revealed to be Courtney's late-50-something future self, whose life had taken a different turn after her formative experiences on the Moon.

"I haven't interfered with myself," she promised the Doctor towards the end of the second draft. "Good job," came the reply. "If you did, there'd be a big explosion..."

DETECTION RANGE
100 DEVICES IN RANGE
00:00:05:58
COMMAND
DEACTIVATE
PROGRESS
00:00:05:57
DETONATOR STATUS
ARMED

interrupt footage from a repeat of *QI* (see **09m 51s**): "A brief, disquieting, channel jump to some innocuous moment of the quiz show…" (In the readthrough draft, she interrupted former *Top Gear* host Jeremy Clarkson saying, "So I went on the internet. And I found this… And *then* I found this –")

35m 00s Following Clara's broadcast, the lights have gone out all over the world… indicating that humankind wants the creature to die. Or rather, indicating that those parts of the Americas, Europe and parts of Africa visible from the near side of the Moon throughout that particular 45-minute window want it to die. According to figures given on the Population Reference Bureau website (*prb.org*), the total world population in 2014 numbered 7.2 billion – with 4.4 billion in Asia. Meaning that this snap poll does not account for the wishes of over 60 per cent of the world's population… so perhaps it's just as well Clara and Courtney defy the result, aborting Lundvik's bombs two seconds before they explode.

36m 16s After rematerialising his TARDIS, the Doctor has transported Clara, Courtney and Lundvik to a sandy beach, where they watch a vast winged creature emerge from the cracked Moon – with stage directions describing how "the rising sun strikes its wings, and they begin to glint with iridescent colour, like the surface of oil…"

"Tell me what happens now," urges Lundvik. The Doctor's answer was cut short. As written, he closed his eyes, frowning and twitching while he read the new future. The creature, he said, "warms itself by the sun for a couple of years, then tootles off… The bits of Moon disperse, just being eggshell – and – everything is generally fine." Here, according to the script, he was "seeing Time join up, re-connect."

38m 14s Looking up, they see a new Moon: a new egg laid by the creature. Stage directions described how "light strikes an object in the sky… creeping over its surface, bringing it into brightness. It's a perfect disc – unblemished, like polished white marble, gleaming brightly."

In **DWM** 481, reader Mark Leney proposed a theory to account for how the creature has seemingly laid an egg "too big to be squeezed out in the conventional manner". Obviously, he wrote: "it wove the outer shell of the egg like the silk of a spider's web, which hardened immediately on contact with the vacuum of space, into a perfect sphere. That explains why its bacteria are arachnid in nature too!" *The Fact of Fiction* can't beat that…

"You can be the first woman on that," Courtney tells Lundvik – something of a non sequitur on screen, since it was clearly meant to pay off Lundvik's cut "swap places" speech (see **06m 18s**).

Next, the Doctor points Lundvik in the direction of NASA, about "two and a half thousand miles" away. Presuming that NASA's manned spaceflight programme is still based in Houston, Texas, the sunlight beach locale might suggest that the TARDIS has landed somewhere in the Caribbean – eg Barbados (whose capital Bridgetown is situated 2,557 miles from Houston). But before any new Moon landing, surely Lundvik's first job should be making safe the 100 primed nuclear bombs that would now seem to be in orbit around the Earth!

39m 25s Clara's sent Courtney to Double Geography: do we presume that for Courtney, the whole of *Kill the Moon* occurs between lessons?

Alone with the Doctor, Clara's rage at being abandoned to make such a monumental choice boils over. She tells him not to lump her in "with the rest of all the little humans that you think are so tiny and silly and predictable" – a line that originally drew the response: "Well, they are predictable. I did a course in Advanced Human Psychology once. It took me a *day*." Clara snapped back: "Well, we must be doing something right because you never damn well leave us alone, apart from this afternoon…"

Clara tells the Doctor to clear off and never come back – and so he dematerialises his TARDIS…

42m 14s The actual moment of their next encounter isn't dramatised, but in the opening scenes of the subsequent episode *Mummy on the Orient Express* (2014), we'll discover that at some point he invited her on a "last hurrah" aboard the said space train. What he got up to in the interim, however long it may have been, is as yet unrecorded…

42m 37s "It happened, didn't it?" Danny Pink (Samuel Anderson) asks Clara – 'it' being the time the Doctor pushes her too far, as he anticipated in the penultimate scene of *The Caretaker*. Clara and Danny's closing dialogue was greatly extended at a very late stage. In the shooting script, he advised her to "Leave the army. Be a teacher instead" – then departed, so she could think.

Clara's crisis is underlined by the (presumably intentional) quote on her classroom whiteboard – the first sentence of Charles Dickens' *David Copperfield* (1850). Will she turn out to be the hero of her own life, or will that station be held by anybody else? **DWM**

FURTHER INFO

DVD/BLU-RAY
The Complete Eighth Series
COMPANY
BBC Worldwide
YEAR 2014
AVAILABILITY
Out now

BBC
DOCTOR WHO

Top: The Moon hatches and an alien creature is born. **Right:** Clara, the Doctor, Courtney and Lundvik watch the Moon's transformation from a beach on Earth.

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

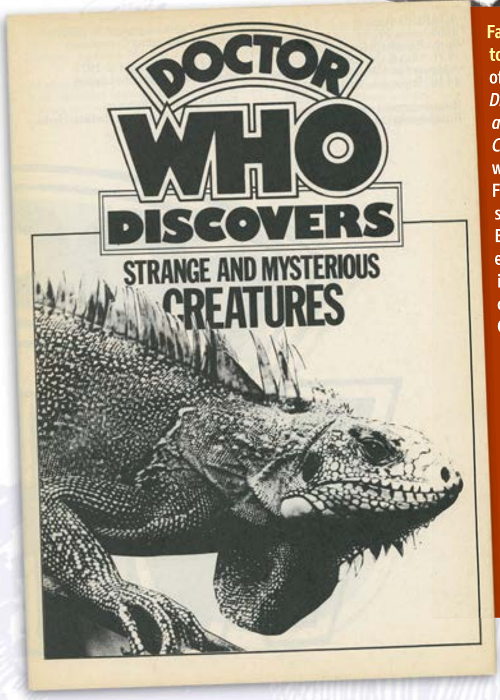
DOCTOR WHO DISCOVERS STRANGE AND MYSTERIOUS CREATURES

"You can't discover things without sometimes having to deal with a nasty surprise or two."

The Doctor tours Earth, seeking out animals with interesting characteristics – but a powerful foe warps reality, forcing him into deadly confrontations with myth and movie monsters.

Between 1976 and 1978, Target Books returned *Doctor Who* to its educational roots. *The Doctor Who Dinosaur Book* (1976) was followed by five instalments in the *Doctor Who Discovers* series. These books had the Doctor sightseeing throughout Earth's history, showing off his extensive knowledge and, bar the odd minor scrape, keeping out of trouble. Well, it has to happen *sometimes*.

The *Dinosaur Book* casts the reader in a companion role. It comprises a series of expository speeches by the Doctor, acting as tour guide. In *Doctor Who Discovers*, he's travelling solo, his findings relayed through a conventional third-person narrative. The books performed less well than the publisher had hoped. Too late, they learned what most of us already knew: that kids prefer the monster stories.



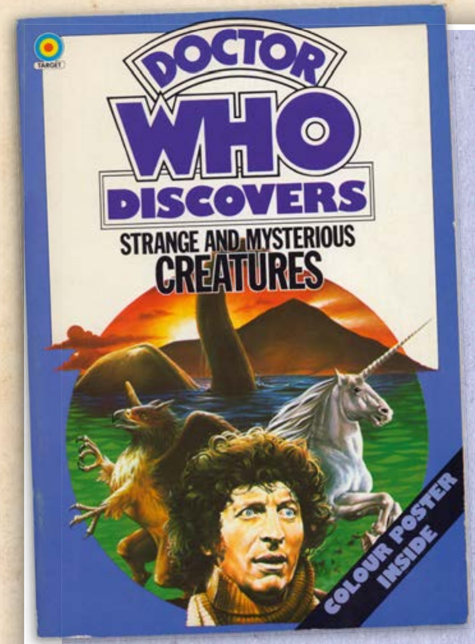
Although further manuscripts in the series had been prepared, *Doctor Who Discovers Strange and Mysterious Creatures* was the last to see print. The Doctor confines himself to present-day Earth, seeking out "extraordinary and marvellous" beasts from frigate birds to viper fish to prairie dogs. But then, the story takes a sinister turn.

"Somewhere," we're told, "one of the Doctor's cosmic enemies seized the opportunity to turn the Doctor's thoughts into physical reality." And, just like that, he's transported into a scene from the 1933 film *King Kong*. Alas, a proper meeting between two fantasy icons isn't to be. The Doctor just watches as Kong scales the Empire State Building and is cruelly slain by fighter planes. Next,

Far left from top: The cover of *Doctor Who Discovers Strange and Mysterious Creatures* (1978); writer and editor Fred Newman; a spread featuring Bela Lugosi as the eponymous vampire in *Dracula* (1931); cover artist Jeff Cummins.

Above: A photo of the Doctor (Tom Baker) and the TARDIS from *The Masque of Mandragora* (1976) appears in the book.

Left: The title page features an iguana.



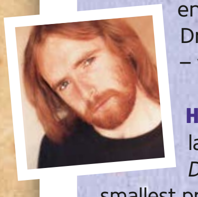
What Is It? A Target book with an educational purpose.

Who Wrote It? Fred Newman, who also edited the book and oversaw its design.

When Was It? The book was published on 20 April 1978, with a print run of just over 10,000 copies.

Where Does It Fit? The Fourth Doctor is alone and seems not to have encountered any version of the Loch Ness Monster before – so, prior to 1975's *Terror of the Zygons*.

Why Does It Matter? The Doctor encounters King Kong, Dracula and possibly Jaws too – what more do you want?!



How Do I Find It? It's the last book in the *Doctor Who Discovers* series, with the smallest print run, but can be had quite cheaply – if you don't need the bound-in poster of the cover art by Jeff Cummins still present and attached.

however, he finds himself in Transylvania, fending off the vampire Dracula with a silver watch.

He makes himself imagine less deadly fictional creations, such as unicorns and centaurs. This breaks his mysterious foe's hold over him, whereupon the Doctor puts the incident out of his mind to pursue a flying squirrel. More education in zoology follows, but keep going, kids – there are more monsters waiting in the story's thrilling final pages.

The Doctor, trapped inside a force field, is menaced by a great white shark – which is a real beast, of course, but this one appears to be the very shark from the 1975 film *Jaws*! Once again, he wills a change of scene and finds himself in the Himalayas. Pleasingly, he recalls his battle with the robotic Yeti in the London Underground (*The Web of Fear*, 1968) but wonders if he might now meet a real one. He finds only footsteps, which *might* belong to the shy creature.

He does get a glimpse of the Loch Ness Monster – except he can't be sure if it was real. He concludes that "in a world so full of strange and mysterious creatures one can never be sure of anything... And anyway it would be very dull if we could never imagine a creature existing – at least the nice friendly ones." And thus the Doctor returns to the TARDIS and continues on his way, for the second time forgetting the enemy who's caused him so much trouble. Presumably, he's happy with his tested ability to resist said enemy's vague powers.

The Doctor once speculated that he had visited "a world of dreams... it exists in the dark recesses of the human minds" (in 1965's *The Chase*). He even met Dracula there – though the notorious vampire turned out to be a sophisticated fairground prop from 1996. Perhaps there really *is* a world of dreams – such as the Land of Fiction (*The Mind Robber*, 1968) – into which his cosmic enemy briefly drew him.

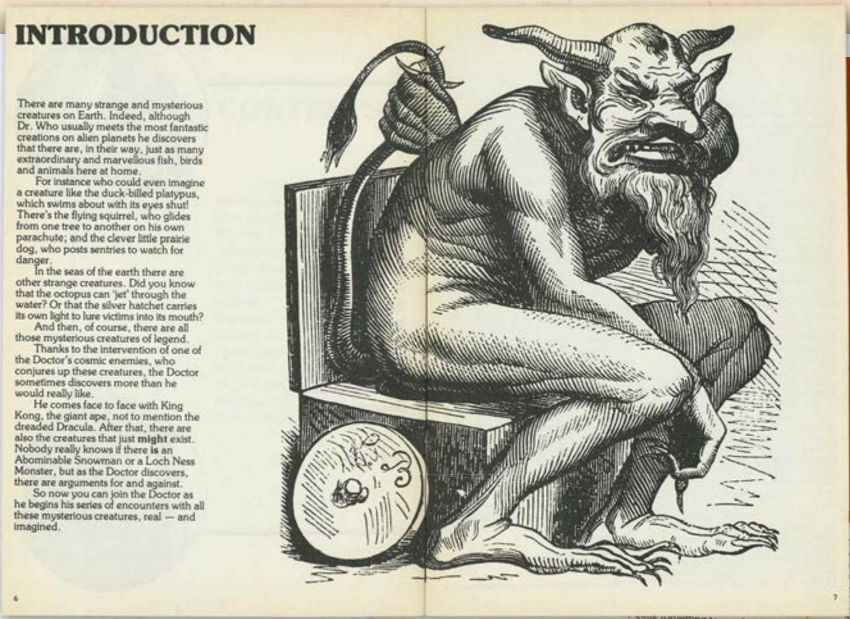
Or perhaps there's a simpler explanation. According to *The Kingmaker* (2006), a Big Finish audio play by Nev Fountain, the *Doctor Who Discovers* books were written by the Doctor himself, as a sideline while he was working for UNIT. They were meant to be called *The Doctor, Who Discovers*... Well, you learn something new every day. **DWM**

Left: The team compiling the *Doctor Who Discovers* books found that historical illustrations were easier to source than photos from the television series.

Below inset: The spread featuring *King Kong*; the audio drama *The Kingmaker* (Big Finish, 2006), starring Peter Davison as the Doctor.

Bottom left: The spread featuring the Loch Ness Monster.

Bottom right: The Doctor's farewell message is illustrated with a photo from *The Hand of Fear* (1976).



INTRODUCTION

There are many strange and mysterious creatures on Earth. Indeed, although Dr. Who usually meets the most fantastic creations on alien planets he discovers that there are, in their way, just as many extraordinary and marvellous fish, birds and animals here at home.

For instance who could even imagine a creature like the duck-billed platypus, which swims about with its eyes shut! There's the flying squirrel, who glides from one tree to another on his own parachute; and the clever little prairie dog, who posts sentries to watch for danger.

In the seas of the earth there are other strange creatures. Did you know that the octopus can 'jet' through the water? Or that the silver hatchet carries its own light to lure victims into its mouth?

And then, of course, there are all those mysterious creatures of legend.

Thanks to the intervention of one of the Doctor's cosmic enemies, who conjures up these creatures, the Doctor sometimes discovers more than he would really like.

He comes face to face with King Kong, the giant ape, not to mention the dreaded Dracula. After that, there are also the creatures that just **might** exist. Nobody really knows if there **is** an Abominable Snowman or a Loch Ness Monster, but as the Doctor discovers, there are arguments for and against.

So now you can join the Doctor as he begins his series of encounters with all these mysterious creatures, real — and imagined.

6

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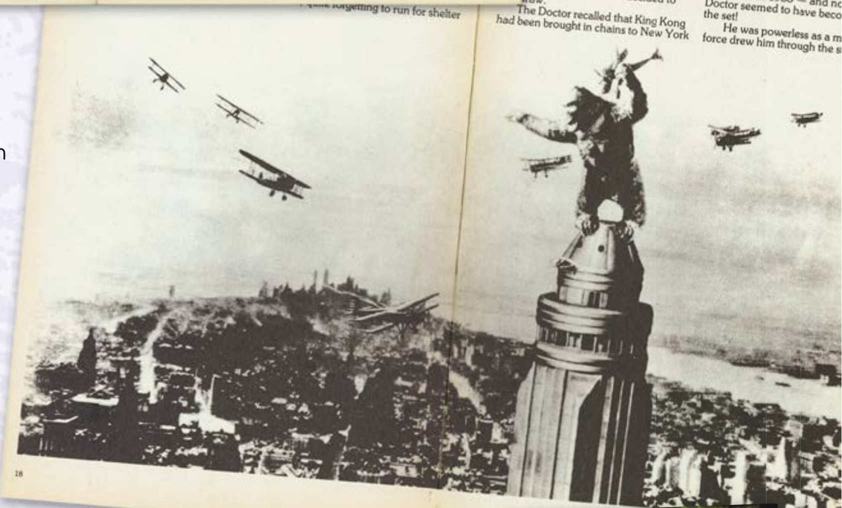


forgetting to run for shelter

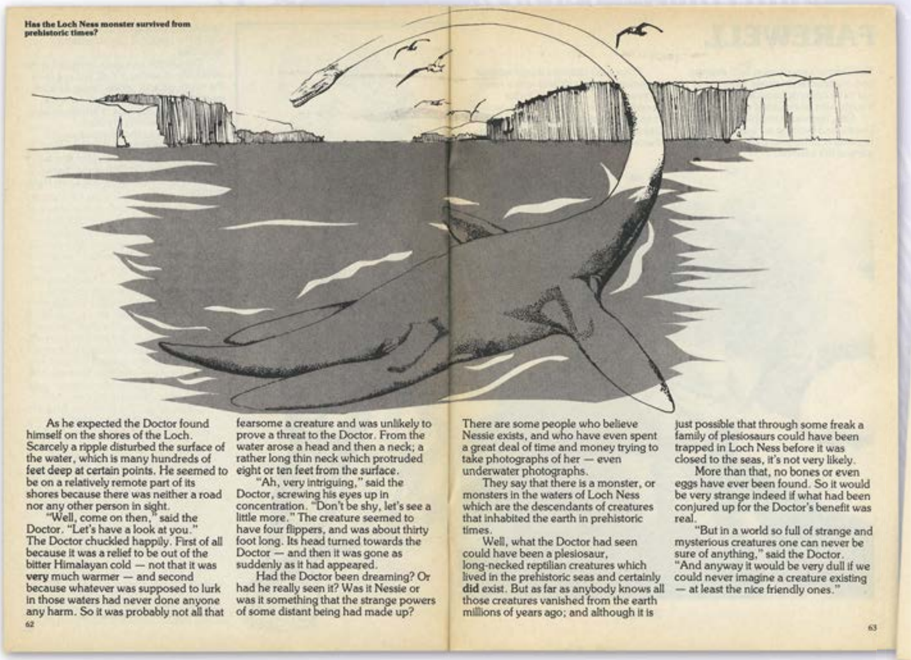
ng with everyone else. "This appears e a manifestation of the legendary t ape, King Kong." Manifestation ot, slabs of paving stones which ed very real came hurtling in the or's direction, and he decided to draw.

The Doctor recalled that King Kong had been brought in chains to New York from the mysterious and tin Skull Island but while being stage he had broken free. A was the story related in the f film made in 1933 — and no Doctor seemed to have beco the set!

He was powerless as a m force drew him through the s

18

BIG FINISH
PETER DAVISON
DOCTOR WHO
THE KINGMAKER
DOCTOR WHO DISCOVERS HISTORICAL MYSTERIES
with ARTHUR SMITH, JON CULSHAW, STEPHEN BECKETT, MICHAEL FENTON STEVENS and NICOLA BRYANT as PERI & CAROLINE MORRIS as ERIMEM



Has the Loch Ness monster survived from prehistoric times?

As he expected the Doctor found himself on the shores of the Loch. Scarcely a ripple disturbed the surface of the water, which is many hundreds of feet deep at certain points. He seemed to be on a relatively remote part of its shores because there was neither a road nor any other person in sight.

"Well, come on then," said the Doctor. "Let's have a look at you." The Doctor chuckled happily. First of all because it was a relief to be out of the bitter Himalayan cold — not that it was **very** much warmer — and second because whatever was supposed to lurk in those waters had never done anyone any harm. So it was probably not all that fearsome a creature and was unlikely to prove a threat to the Doctor. From the water arose a head and then a neck; a rather long thin neck which protruded eight or ten feet from the surface.

"Ah, very intriguing," said the Doctor, screwing his eyes up in concentration. "Don't be shy, let's see a little more." The creature seemed to have four flippers, and was about thirty foot long. Its head turned towards the Doctor — and then it was gone as suddenly as it had appeared.

Had the Doctor been dreaming? Or had he really seen it? Was it Nessie or was it something that the strange powers of some distant being had made up?

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There are some people who believe Nessie exists, and who have even spent a great deal of time and money trying to take photographs of her — even underwater photographs.

They say that there is a monster, or monsters in the waters of Loch Ness which are the descendants of creatures that inhabited the earth in prehistoric times.

Well, what the Doctor had seen could have been a plesiosaur, long-necked reptilian creatures which lived in the prehistoric seas and certainly **did** exist. But as far as anybody knows all those creatures vanished from the earth millions of years ago; and although it is just possible that through some freak a family of plesiosaurs could have been trapped in Loch Ness before it was closed to the seas, it's not very likely.

More than that, no bones or even eggs have ever been found. So it would be very strange indeed if what had been conjured up for the Doctor's benefit was real.

"But in a world so full of strange and mysterious creatures one can never be sure of anything," said the Doctor. "And anyway it would be very dull if we could never imagine a creature existing — at least the nice friendly ones."

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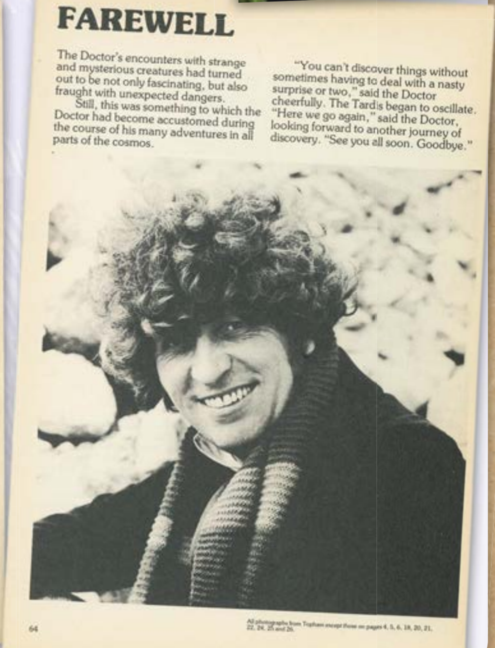

FAREWELL

The Doctor's encounters with strange and mysterious creatures had turned out to be not only fascinating, but also fraught with unexpected dangers.

Still, this was something to which the Doctor had become accustomed during the course of his many adventures in all parts of the cosmos.

"You can't discover things without sometimes having to deal with a nasty surprise or two," said the Doctor cheerfully. The Tardis began to oscillate. "Here we go again," said the Doctor, looking forward to another journey of discovery. "See you all soon. Goodbye."

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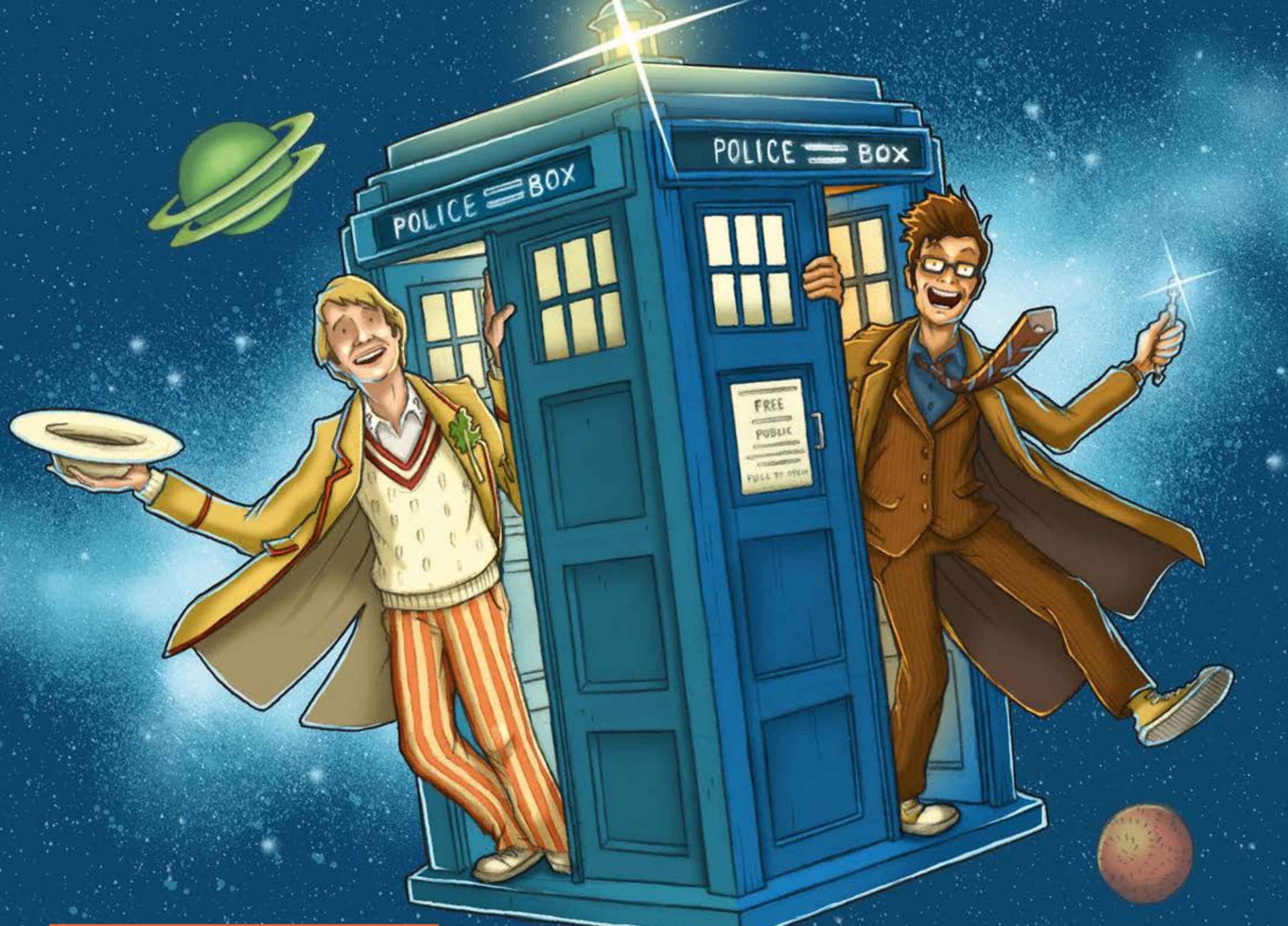
All photographs from Topham except those on pages 4, 5, 6, 18, 20, 21, 22, 24, 25 and 26.

Reviews

Our verdict on the latest episodes and products.

Review and illustration by
JAMIE LENMAN



Reviewed this issue

- ***Out of Time 2: The Gates of Hell***
Featuring the Fifth and Tenth Doctors
RRP £10.99 (CD), £8.99 (download)
- ***The War Doctor Begins: Forged in Fire***
Featuring the War Doctor
RRP £19.99 (CD), £16.99 (download)
- ***Torchwood: The Five People You Kill in Middlesbrough***
Featuring Yvonne Hartman
RRP £10.99 (CD), £8.99 (download)

Available from bigfinish.com

Audio Frequencies

We all know it can be tough to get along with your in-laws, let alone having to work with them – but thankfully *Doctor Who*'s first family doesn't seem to have any of these problems, as evidenced by David Llewellyn's *Out of Time 2: The Gates of Hell*. Second in a series that presumably forms part of David Tennant's bucket list, each *Out of Time* sees the Tenth Doctor paired with one of his predecessors. This time it's Peter Davison – Doctor Number Five *and* father of Tennant's wife Georgia.

Whereas much of the fun of previous team-ups has lain in comparing and contrasting the different personas at play, in this instance it's the similarities between each actor's interpretation that enrich our experience. Davison opens the show at his buoyant best, and we've barely spent a minute in the creepy catacombs of 19th-century Paris before he's panting away in that signature style, breathless with excitement for whatever mystery is afoot. Tennant by contrast sounds a little gruffer and more grounded than usual, narrowing the gap between them even further, and it soon becomes clear that all the on-screen fawning in the 2007 mini-episode *Time Crash* was genuine stuff. There really is a big chunk of Davison in Tennant's Doctor, and it goes way beyond sneakers or specs.

What this means is that instead of the squabbling we've come to expect from so many Anniversary Specials, or even the alarming idea of the Doctor becoming his own ersatz companion (as in the first of this series), the Davison and Tennant incarnations work incredibly well as a balanced pair of equal partners. With their easy badinage and complementary energy, it's lovely to hear them nimbly evading the Cybermen's metal grasp all over France. "I'm really rather enjoying this," remarks Davison as he and his successor share some chunky exposition in a bombed-out library. The feeling is more than mutual. Indeed they're *so* good that they almost render Shelley Conn's sparky Time Agent completely redundant. With any luck she'll get another chance to shine, further along the line.

Amazingly, though, the best is still to come, for at the core of this paradoxical runabout is Mark Gatiss' Parisian parasite Joseph Delon. By this point, Gatiss' shadow looms almost as large over *Doctor Who* as any of the actual Doctors, and the slimy Delon represents perhaps his best stab to date at creating the archetypal villain. He's aided in this by Llewellyn's remarkably spacious script, bigger on the inside than the outside, which allows us a glimpse into Delon's home life and, crucially, his relationship with his father, realised by the always-excellent Glen McCready. These sequences transform Delon from a monochrome photocopy of so many dastardly do-badders into a living, breathing creature with hopes, desires and motives.

> ***Gates* is so expansive that it really feels like a whole box set crammed into a single hour.**

Indeed, *Gates* is so expansive that it really feels like a whole box set crammed into a single hour, with concepts that could well have sustained their own episodes compressed into sparkling diamonds. Take, for instance, Delon's glorious retelling of an ancient legend concerning the famously unstable Charles VI and his 'silver demon'. Here, Llewellyn diverts us from the rough and tumble of the main narrative into something more like an audiobook, with Gatiss' syrupy syllables guiding us through a delightfully dark fairy tale. As well as painting an alluringly spooky picture in its own right, this story-within-a-story reinforces the idea that the Cybermen have held the so-called 'City of Death' in their cruel hands for centuries. Never have the Mondasian maniacs seemed more mysterious or menacing.

Woven like a steel thread throughout proceedings, these "armoured soldiers" are used sparingly and to great effect. Nicholas Briggs' buzzing recreation of their slightly sing-song 1960s voices conjures just enough humanity to make their actions seem chillingly callous. Lurking in the tunnels beneath Place Denfert-Rochereau among the bone-encrusted walls, the tin-plated terrors are in familiar territory, and it's here they spring a bunch of those delicious jump-scares which have become their stock in trade.

With such a grab-bag of ideas, there is the risk that the eventual conclusion will feel in some way unsatisfying. Happily, the whole thing is so neat it's hard to care if the resolution is perhaps a little flimsy. As we reach the close and our bashful bromancers engage in what sounds a little (a lot) like flirting, they seem as reluctant to part company with each other as we are from them – a sure sign that everyone involved has had an absolute ball. And if the cheeky cliffhanger is anything to go by, with any luck this won't be the last we hear of this particular dream-team.

From such an exuberant display we turn to grimmer fare, in the first of Big Finish's brave new series *The War Doctor Begins.* Having successfully navigated their way around the tricky subject of recasting via several years of quality productions, the Big Finish team have become dab hands at finding just the right way to reunite us with our old favourites. And yet with John Hurt's passing only a few years distant, coupled with the fact that his frayed, battle-weary take on the Time Lord is a relatively recent innovation, this particular reinvention may just carry a little more risk than usual.

The three-disc box set *Forged in Fire* definitely has that tingly, new-car smell of all post-regeneration stories, cannily allowing us to discover this new Doctor as he discovers himself. Opening salvo *Light the Flame* follows on directly from 2013's incendiary *Night of the Doctor* and sets itself entirely on the planet Karn, instantly providing us with that precious continuity to help us through the readjustment. From the start, Jonathon Carley's approximation of Hurt's grizzled warrior is startlingly accurate, both in terms of vocal intonation and actual performance. Moreover, Carley and author Matt Fitton have taken care to age the character down substantially, and there's more levity in this version →

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA starring PETER DAVISON and DAVID TENNANT
OUT OF TIME 2
THE GATES OF HELL
by DAVID LLEWELLYN

Top: Peter Davison returns as the Doctor.

Above insets: Mark Gatiss; Shelley Conn.

Left: Peter Davison and David Tennant as the Fifth and Tenth Doctors in *Time Crash* (2007).

→ than we might have expected, which is all to the good.

That first hurdle overcome, *Flame* powers forward in two parts – one being the Doctor's recovery and the other being a fraught struggle between the Sisterhood of the Sacred Flame and their city cousins from Gallifrey. After some sturdy work from Veronica Roberts' Ohila and Chris Jarman's Cardinal Rasmus, this latter strand is tackled more or less two-handedly between Helen Goldwyn's aggressive Commander Sanmar and Anna Andresen's enlightened Lithea. Although the action is played determinedly straight, it's inherently funny to view these two as branches of the same family, united at the birth of a new member, bickering over the baptismal buffet. *Doctor Who's* preoccupation with science over magic is explored in great depth here, and our hero's refusal to choose a side forms the essential premise of the trilogy. Then, after the christening comes the funeral, and Carley's guttural "Goodbye, Doctor" as he departs the planet is a truly timber-shivering moment.

STARRING JONATHON CARLEY
FEATURING VERONICA ROBERTS WITH NICHOLAS BRIGGS AS THE DALEKS
BBC
DOCTOR WHO
THE WAR DOCTOR BEGINS
FORGED IN FIRE

Right: Jonathon Carley plays the War Doctor.

> *Doctor Who*'s preoccupation with science over magic is explored in great depth here.

Moving on from *Flame*'s reflective overtones, Lou Morgan's *Lion Hearts* plonks us straight into a mud-soaked war movie with a thrilling yarn about rescuing a clutch of Dalek prisoners. Presenting events as a military debrief is a neat trick, at once deepening the fiction but also building Adèle Anderson's role as grand manipulator Tamasan. Both Marilyn Nnadebe and John Dorney impress as a pair of time-sensitive Tharils, somehow managing to evoke the leonine qualities of their on-screen representations without the aid of heavy make-up (presumably).

The inclusion of yet another race whose mastery of the Vortex is equal to that of the Doctor allows him to shed his authority and operate more as a rogue agent, which fits well with Big Finish's vision for this fresh iteration. Morgan's writing plays on our unfamiliarity with his new aspect to dramatic effect, leaving us with our hearts in our mouths one moment and down in our boots the next – all expertly parsed for us by Amy Downham's army cadet Lorinus. Adherents to the maxim that a joke doesn't work if you have to explain it may find fault with the Doctor's blow-by-blow account of his own timey-wimey shenanigans at the climax, but it's done with such twinkling charm that, if anything, it just endears us to him even further.

Finally, we have *The Shadow Squad* by fan-king Andrew Smith, focusing on the kind of desperate mission we might find in Big Finish's *Time War* range. Pulling the Doctor into close quarters with web-spinner Tamasan brings a welcome boss-employee dynamic to the piece, echoing not only his uneasy alliance with Jacqueline Pearce's devious Cardinal Ollistra from the above series, but also Nicholas Courtney's Brigadier. It's here that the boggling possibilities of a conflict waged on an infinite temporal stage are fully unlocked, with an imaginative plot somewhat reminiscent of *Red Dwarf*'s 1992 *Inquisitor* episode, tightly knitted and thoroughly conceived.

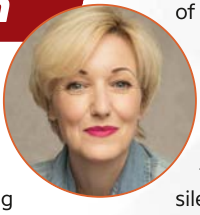
Kit Young impresses as feisty squad-leader Trestor but is rather overshadowed by Nicholas Briggs' ever-expanding brigade of weird and wonderful new Daleks, ranging from the suitably sinister to the slightly silly. Centre stage, however, is Carley's Doctor, constantly confounding our expectations while simultaneously staying true to their origins. By the time a bewildered Trestor asks him who he is, it's clear that the silent question mark has been well and truly reinstated at the end of the programme's title. Which, after 58 years, is a huge achievement in itself. **DWM**

Torchwood: The Five People You Kill in Middlesbrough

FULL CAST AUDIO DRAMA
TRACY-ANN OBERMAN
TORCHWOOD
THE FIVE PEOPLE YOU KILL IN MIDDLESBROUGH
BY YVONNE HARTMAN

The latest offering in *Torchwood*'s single-disc series is unmistakably their pandemic opera, pulling very few punches and indulging in a little wish-fulfilment in the course of its 60 minutes. Taking aim at just about every angle on the handling of the current crisis, *Middlesborough* functions almost like a revenge thriller, with the redoubtable Yvonne Hartman ticking off her kill list as she goes. Falling under her scythe are a quintet of recognisable stooges, from Timothy Bentinck's greasy MP to Nathaniel Curtis' shrill 'truther', with special honours going to Kacey Ainsworth's snivelling shadow minister, shivering with indecision like a jellyfish in a power suit.

Tracy-Ann Oberman oozes charm mixed with a terrifying ruthlessness as Hartman, and although much of the action is based around political machinations, there's still room for a few moments of genuine horror. One scene concerning a malfunctioning government app is likely to have listeners switching their phones to silent *permanently*. As enjoyable as it is to hear these proxies of our own leaders hoisted by their own petards, it's possible that, from where we currently sit, some of these pithy observations cut a bit too close for comfort. Let's hope it ages better than the never-ending family Zoom quiz.



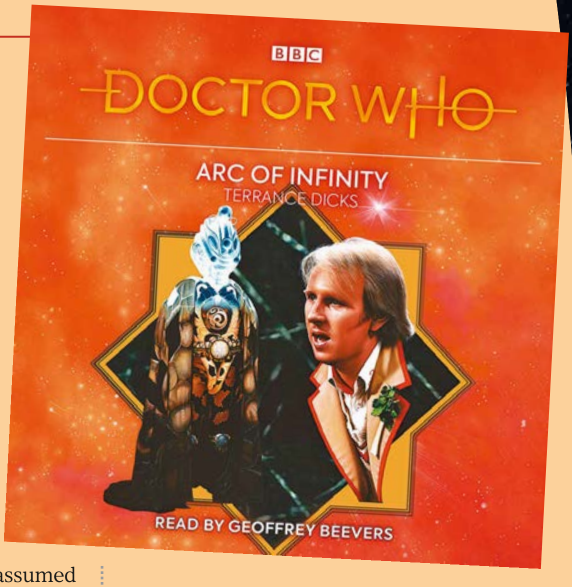
Above inset: Kasey Ainsworth.

Right: Yvonne Hartman (Tracy-Ann Oberman) in *Army of Ghosts* (2007).

Arc of Infinity

Audiobook

Featuring the Fifth Doctor, Nyssa and Tegan
Written by Terrance Dicks
Read by Geoffrey Beevers
BBC Audio RRP £20 (CD), £9 (digital)



This audiobook is based on the opening story of 1983's 20th anniversary season. An ancient and mysterious entity steals the Fifth Doctor's personal details from Gallifrey and aims to bond with him via the Arc of Infinity, a bridge across dimensions. While the High Council of Time Lords plans to execute the Doctor to prevent this, his friend Tegan tracks the Arc to a crypt in Amsterdam where the final showdown between the universes of matter and antimatter is set to take place.

In 1983, reactions to *Arc of Infinity* were mixed: a summary of reviews in the fanzine *TARDIS* shows an even split between those who enjoyed the continuity references and the return of Omega, the antimatter anti-hero whose sacrifice allowed the Time Lords' rise to power, and those who just found it all a bit perplexing. Terrance Dicks' novelisation, published the same year the episodes were broadcast, is a very accurate adaptation, with all the strengths and most of the flaws of the scripts left intact. Your enjoyment of it is therefore likely to depend to a large degree on whether you think that it's *Doctor Who* at its best or a pale imitation of earlier stories.

> Dicks takes the opportunity to correct one of the most derided aspects of the TV version: the Ergon.

On the plus side, Dicks takes the opportunity to correct one of the most derided aspects of the TV version: the infamous Ergon, "one of Omega's less successful attempts at psychosynthesis". On screen it looks like a man wearing Christmas dinner leftovers. In Dicks' imagination it becomes a "giant walking lizard" with a "mouthful of jagged teeth".

There are also some welcome attempts to add meat to the supporting characters. Tegan's unbelievably wet assistant Robin is given a bit more backbone, and, while he might be reluctant to approve the Doctor's termination, Time Lord President Borusa has "always been able to face the realities of power" – perhaps foreshadowing his turn to the dark in Dicks' own *The Five Doctors* (1983). Dicks' description of Gallifreyan guard Maxil, played by future Doctor Colin Baker, as a "burly figure in shining breastplate" is also amusing.

Sadly, the story's flaws aren't limited to how it looked on screen. Scriptwriter Johnny Byrne assumed that viewers would be inherently interested in Gallifrey and would be as shocked as the High Council when Omega accesses the Matrix. But the stakes are never really made clear: why is Omega's return so terrible? Why is the traitor on the High Council making it so difficult for himself? The script isn't helpful and Dicks doesn't clarify it. We're left with a story whose success is to a very large degree dependent on how interested you are in Gallifreyan politics.

Even then, it's fairly thin, and you can sense Dicks' exasperation with the endless sequences of the Doctor and Nyssa running round Amsterdam: "since neither Tegan nor Colin had ever actually stayed in an Amsterdam hostel, the chances of finding anyone who remembered them were non-existent." While this listener wouldn't entirely endorse the scathing contemporary review of the novelisation in the fanzine *Shada* ("perfunctory script regurgitation"), neither can I declare this a classic.

Still, middling Terrance Dicks remains eminently readable, and the good news is that this is an excellent reading. There was some lateral thinking going on in the choice of Geoffrey Beevers as narrator: just like *The Keeper of Traken* (his 1981 debut as the Master), this features a returning Time Lord villain and was scripted by Johnny Byrne. His insidious voice makes this far creepier than it would otherwise have been. And on audio you're spared the Ergon...

MATT MICHAEL

Top left insets: Lord President Borusa (Leonard Sachs) in *Arc of Infinity* (1983); the Ergon (Malcolm Harvey); audiobook narrator Geoffrey Beevers.

Left: Omega (Ian Collier).

Time Fracture

Event

Venue Immersive LDN, London
Tickets from £49.95 – see *immersivedoctorwho.com* for details

In 1974, visitors to the new *Doctor Who* exhibitions on Blackpool's Golden Mile and at Longleat House in Wiltshire were able to throw switches on panels around the TARDIS control room. And that's where the fun ended; this form of 'audience participation' had no effect, either on the out-of-bounds central console or the three Daleks that trundled backwards and forwards.

Fast-forward 47 years, and everyone's childhood dream of starring in their own *Doctor Who* adventure has become a reality. The event company Immersive Everywhere has a strong track record, having launched a production of *The Great Gatsby* in 2017 to great acclaim. The format of involving an audience in an ongoing narrative where they can interact with the story's characters is ideally suited to *Doctor Who*; the only surprise is that it's taken so long for someone to fully realise the idea's potential.

And realise it Immersive definitely have. The plot riffs on the central idea of Matt Smith's first season as the Doctor, of something exploding in the future that causes dangerous ripples – fractures – into the past. UNIT discover that these breaches threaten the safety of the universe and, with the Doctor unavailable, call in the friends he's recommended in his place – the audience. From there, UNIT propels volunteers – that's you and me – through one of the time fractures, on an adventure in space and time that concludes in the reconstituted Panopticon on Gallifrey.

The plot really isn't the point of *Time Fracture*. The enjoyment is in haggling with Brolls, the market stall Pig Slave (Gareth Radcliffe), discussing weapons with Brian the Ood (James Byng), or joining in with the wedding of Queen Elizabeth I (Bethany Blake). The actors, who swap roles on different performances, are uniformly excellent, reacting spontaneously to attendees excited enough to join in, or dealing gently with someone who decides to send up the production. (There's always

Top: The First Doctor (David Bradley) addresses the audience in the UNIT control room.

Above right inset: The *Time Fracture* logo.

Right: Queen Elizabeth (played here by Charlie Burt) is one of many historical characters you could encounter.

Far right: A warning to all UNIT agents!

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BEYOND THIS POINT
PHOTOGRAPHY IS PROHIBITED IN THIS AREA
U.N.I.T
AUTHORISED PERSONNEL ONLY
UNIFIED INTELLIGENCE TASKFORCE

one, unfortunately.) I really liked the Time Lord guides we met along the way, who looked rather familiar: Christina Andrews boasted 1970s satin flares and a frilled shirt, while Charlie Burt's impish Time Lord sported a stylish costume indebted to Rowan Atkinson's Doctor.

Before the finale, there was an interesting pause in the bar of a space-liner. Here the assembled customers, having a rest and-or toilet break, were treated to Silurian Lady Serestas (Daisy Winter-Taylor) crooning her way through Radiohead's *Creep*. A song about a misfit, it was curiously moving in the context of *Time Fracture*. The stop-off in the bar was also an opportunity for the guides to establish that the next scenario, a corridor full of Weeping Angels, was acceptable to everyone as it involved plunging us into darkness, then dazzling us with light as the stone creatures loomed forward. If ever there was a moment when I felt I was really in a *Doctor Who* story, this was it.

TORCHWOOD
BAD WOLF

Time Fracture is an audiovisual extravaganza, as you'd expect from Terry Cook, a lighting designer who's worked with bands of the calibre of AC/DC and The Rolling Stones. Sound designer Luke Swaffield, meanwhile, has provided soundscapes for *The Curious Incident of the Dog in the Night-Time* and *Jeff Wayne's War of the Worlds*, among many other notable theatre productions. Their talent reached its *Doctor Who* peak in the last 'world', a mesmerising recreation of the Panopticon, complete with a portal into the Time Vortex.

As the audience left through the UNIT black site where they'd started from, David Bowie's *"Heroes"* appropriately swelled over the speakers while the screens in the control room proclaimed "Thank you!" We were 'heroes', perhaps just for one day, but, after saving the universe, my inner seven-year-old was punching the air.

Outside, I caught up with the show's writer, Daniel Dingsdale. How had it gone during schools' half term, I wondered? "Oh," he said happily, "lots of mini-Tennants and a *lot* of fezzes." Dan asked me if I'd enjoyed it – I had, immensely – and what I'd thought of Davros. Thinking he was referring to the projection of the Daleks' creator in the Panopticon, I said, "Stunning!" No, he said: somewhere in *Time Fracture* you could meet Davros "for real".

> If ever there was a moment when I felt like I was in a *Doctor Who* story, then this was it.

That's the great thing about this show. You can revisit and always find something new. Leonardo da Vinci and a clockwork clown are in *Time Fracture* somewhere, but they completely passed me by. Excitingly, according to the companion brochure, Easter eggs such as Lady Cassandra's metal framework, 'This is a fake', Rory's centurion outfit, black Shakri cubes, River Song's diary and K9 can all be found in the production's 17 different worlds. Which, rather marvellously, means discovering them will be a treat for another day.

ROBERT FAIRCLOUGH

This page: A few of the worlds waiting to be discovered in *Time Fracture*... some may contain Cybermen!

Delia Derbyshire: The Myths and Legendary Tapes

Television

First broadcast BBC Four, 16 May 2021
Availability On BBC iPlayer in the UK

Trying to tell the story of the BBC Radiophonic Workshop is nearly as complicated a task as trying to build up the theme to *John Craven's Newsround* from a series of tape loops.

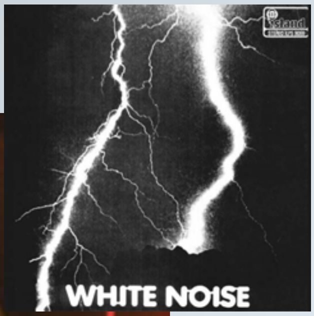
There have been entire documentaries that failed to mention David Cain, a prolific Workshop member in the 1960s who scored several landmark radio dramas. There are well-known tracks whose origins are unclear even to experts with access to the relevant paperwork. Above all, there are so many differing styles of music and of making music – complicated by the disparate demands of television and radio programmes – that it's difficult to shoehorn all of it into anything even approaching a 'story'. Small wonder, then, that the individual composers have received so little attention.

Delia Derbyshire, who enjoyed a brief but highly influential career as a composer, is probably the most widely known member of the Workshop, and there's a good reason for this – working from Ron Grainer's descriptive musical score, it was Delia who originally created the *Doctor Who* theme music. That in itself is well worth celebrating, but there was so much more to her musical career – and life in general – than many seem to be aware of.

First broadcast by BBC Four in May, *Delia Derbyshire: The Myths and the Legendary Tapes* is a drama documentary that seeks to redress this. Caroline Catz – a huge fan of Delia's work, who had previously presented a short film about her at the 2017 London Film Festival – wrote, directed and starred in this atmospheric and engagingly surreal portrait of a woman whose name will be known to most *Doctor Who* fans but whose face will be less familiar.

> There was so much more to her musical career – and life in general – than many seem to be aware of.

Electronic music pioneer Cosey Fanni Tutti provided an imaginative soundtrack that reinterpreted some of Delia's original tapes. While not exactly for the faint-hearted, much of Tutti's work shows a clear knowledge and love of Delia's music, particularly *An Electric Storm*, the album she made with the electronic progressive rock band White Noise in 1969.



The making of *An Electric Storm* – from recording the chart-friendly *Firebird* to sourcing explicit moans and gasps to accompany *Love Without Sound* – was just one of the bizarre and diverse facets of Delia's career, told here with wit and visual flair. Rather than being presented in linear fashion, the key details, experiences and moments are singled out and combined into a suitably offbeat narrative portrait of the artist rather than the art.

Some viewers may well be surprised by the portrayal of Derbyshire's Radiophonic Workshop cohort Brian Hodgson, just as they might roll their eyes at the supposed events surrounding the evolution of the *Doctor Who* theme. But it isn't as though there aren't dozens of other accounts that have gone into this particular story in considerable depth.

Above left: Writer, director and actor Caroline Catz as the pioneering composer Delia Derbyshire.

Above right: A montage from the film, with the real-life Delia in the background.

Right: Cosey Fanni Tutti.

Inset far right: Delia was part of the group White Noise, who released the album *An Electric Storm* in 1969.

Of greater interest is the way the film provides a sense of who Delia was outside the Radiophonic Workshop. There are hints of the polite and comfortable family life that couldn't contain her epic imagination, snazzy depictions of her penchant for fashionable dressing at a time when London's boutiques were the envy of the world, and glimpses of what might best be termed 'recreational' pursuits with her more switched-on friends.

Delia was a vivacious musician about town in the midst of a thriving arts scene; she mixed with pop stars and reputedly owned test pressings of upcoming Beatles records. In fact, one of the highlights of *The Myths and the Legendary Tapes* is an impressive attempt at recreating live performances by Unit Delta Plus, an electronic band formed by Delia and Brian that was a popular fixture on London's early psychedelic scene. This attention to hidden aspects of Delia's life means that her personal struggles and subsequent decline are shown in depressingly vivid detail, though they're treated in a sympathetic manner that keeps the viewer firmly on her side.

The Myths and the Legendary Tapes probably isn't recommended viewing for any *Doctor Who* fan looking for a factual documentary, particularly regarding the liberties taken with the story behind the *Doctor Who* theme itself. (A story that was retold reliably and realistically in under a minute of 2013's *An Adventure in Space and Time*.) It is, however, a film that uses its selective approach to dates and detail in a creative and engaging fashion, making it the basis for an impressionistic and atmospheric drama that, by all accounts, succeeds in capturing the essence of its elusive and eccentric subject. After all, that's exactly how Delia Derbyshire herself transformed other people's ideas into such compelling sounds and music.
TIM WORTHINGTON

KALEIDOPHON
Brian
Delia
Peter

Left: Caroline Catz as Delia in the Radiophonic Workshop.

Insets from top: Honor-Ray Caplan-Higgs as young Delia in her Nottingham bedroom; Tom Meeten as David Vorhaus and Julian Rhind-Tutt as Brian Hodgson; Delia performs at a Unit Delta Plus gig; Delia in reflective mood after her music career has ended.

The Wonderful Doctor of Oz

BBC
DOCTOR WHO
THE WONDERFUL DOCTOR OF OZ
JACQUELINE RAYNER

Book

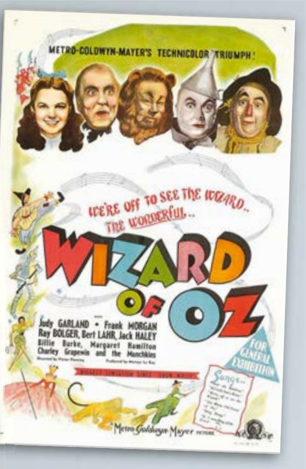
Featuring the Thirteenth Doctor, Yaz, Graham and Ryan
Written by Jacqueline Rayner
BBC Children's Books RRP £6.99

The Thirteenth Doctor and her 'fam' – Yaz, Graham and Ryan – gather for a 'movie night', travelling back to the 1939 premiere of *The Wizard of Oz* at Grauman's Chinese Theater in Los Angeles. It doesn't take long for them to realise that there are no listings for the famous film, and that no one seems to have heard of the book on which it was based (1900's *The Wonderful Wizard of Oz*), nor its author L Frank Baum.

There have clearly been alterations to Earth's timeline, so the Doctor leads her friends back into the TARDIS, keen to solve the mystery and put events back on track. Thanks to that familiar *Doctor Who* motif – human curiosity – the fam are followed inside by a charming yet impressionable teenager called Theodore. As a result, he unwittingly joins the travellers as the TARDIS is swept up by a tornado – just like Dorothy's cottage in *The Wizard of Oz*. They apparently find themselves in the Land of Oz, complete with a yellow brick road. In the process, Theodore becomes a kind of reader surrogate, giving us a unique opportunity to see the adventure through the eyes of someone who's experienced the hardships of the Great Depression. It's not too much of an exaggeration to say that this novel could double as a character study of Theodore.

The cover gives away the identity of the Wicked Witch of the West – it's Missy, of course, complete with a pointy black hat. However, this doesn't spoil the reader's enjoyment as the Doctor tries to work out the identity of her nemesis, which ultimately leads to a very satisfying confrontation between the two characters.

The WONDERFUL WIZARD of OZ
BY L. FRANK BAUM
PICTURES BY W.W. DENSLOW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Reversing the prominent plot elements of *The Wizard of Oz* not only revitalises the story of the original film but also adds some chilling twists that feel perfectly at home in the *Doctor Who* universe. There's an abundance of nostalgic references sprinkled throughout the book, with each chapter containing entertaining nods to the series' past. Some are subtle, others are more obvious. For instance, the Wicked Witch of the West's 'flying monkeys' from *The Wizard of Oz* become Missy's flying Ogrons – now, appropriately, named Airgrons.

> There's an abundance of nostagic references sprinkled throughout.

Author Jacqueline Rayner successfully combines the worlds of *Doctor Who* and Oz in a tale that recreates the very heart (and courage and brains) of the stories that made both worlds so timeless and successful. Also, Rayner authentically captures the voices of the Doctor and her companions, as well as other familiar characters who make surprise appearances in the book. In many cases, the dialogue is so good one can imagine it being spoken by the actors who played them on TV.

Of course, it's highly unlikely that there will be a television adaptation of this story, which is a great shame. Not only would it make for a highly entertaining Christmas Special, but thanks to the nature of Rayner's story it could easily be considered a sequel to multiple on-screen episodes. *The Wonderful Doctor of Oz* is a very satisfying addition to this year's *Doctor Who* book range.

JASPREET SINGH

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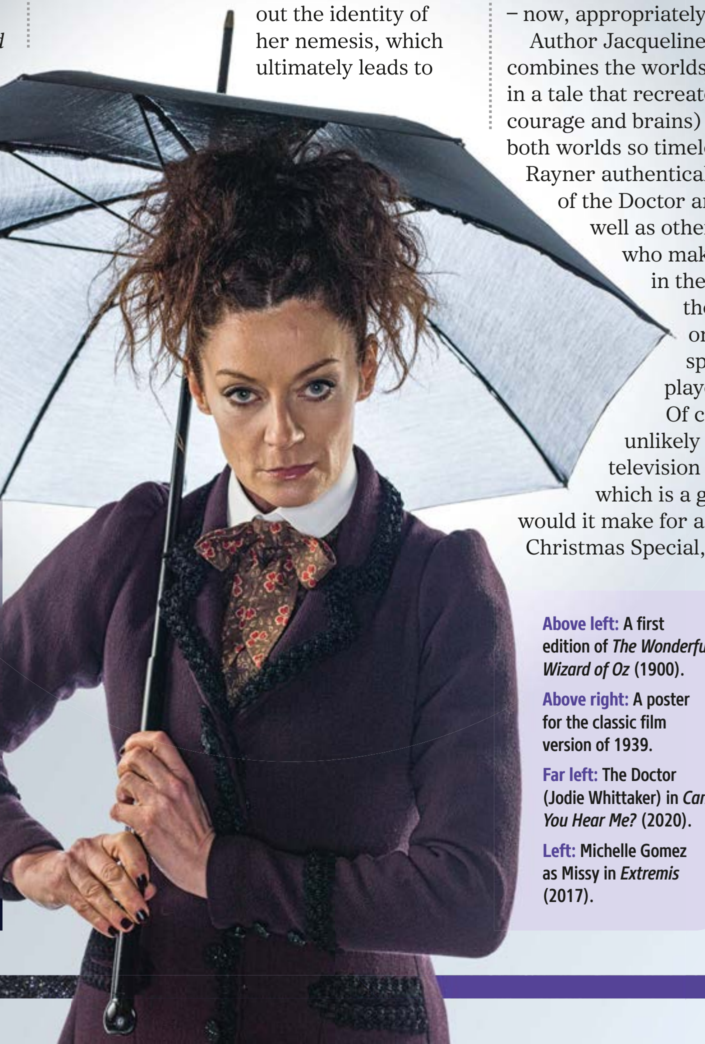

Above left: A first edition of *The Wonderful Wizard of Oz* (1900).

Above right: A poster for the classic film version of 1939.

Far left: The Doctor (Jodie Whittaker) in *Can You Hear Me?* (2020).

Left: Michelle Gomez as Missy in *Extremis* (2017).

The Sixth Doctor...
written by Colin Baker!

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Legends of Camelot

BBC
DOCTOR WHO
LEGENDS OF CAMELOT
JACQUELINE RAYNER

Book

Featuring the Tenth Doctor and Donna
Written by Jacqueline Rayner
BBC Children's Books **RRP** £6.99

King Arthur and His Knights of the Round Table, the collection of stories upon which this novel is based, features legendary characters who undertake quests. Successfully completing these tasks seals their heroic status and proves their bravery in the face of dragons and giants. In *Legends of Camelot* the Tenth Doctor and Donna are trapped in a magical dimension where Arthurian legends – the ones you know and plenty that you don't – come to life around them.

Having crash-landed in Carbury (previously visited by the Seventh Doctor in 1989's *Battlefield*), they realise that the TARDIS has torn a hole in a mystical prison and allowed a dangerous energy to escape, giving life to the legendary figures of Arthur and the Round Table. Our heroes find themselves on a quest of their own, integrating themselves into the lives of these fabled characters – a relatively easy task, given the Doctor's resemblance to a certain mythical wizard...

The star of the book is undoubtedly Donna. She leaps off the page, one minute badgering the Doctor to take her back to the 1970s so they can collect bags of discontinued confectionery, the next trying to ascertain why the TARDIS has stopped working: "Are we out of petrol? Time petrol. Whatever."

Donna is also full of private insecurities that she doesn't share with her companion but that the reader is privy to. She compares herself to Rose and Martha, calls herself a blunderer, an idiot and a coward, but easily proves through her own courage and quick thinking that she's none of these things. We watch the story unfold through her eyes, and she's fearless, innovative, brave and clever. When it comes to pulling the sword from the stone, she's the first in line to try.

The magical forces at work in the story mean that time behaves differently around the Doctor and Donna, much to their bewilderment. They meet Arthur as a young boy and, within a few pages, the seasons change and he's a grown man. The Doctor doesn't attempt to dissuade the mythical characters around him from thinking that he is, in fact, Merlin; on more than one occasion he finds himself giving speeches and counselling the king on various matters. But the Doctor is slightly subdued in this story, frustrated that he can't pinpoint *exactly* what's going on. Why does he keep finding enigmatic notes in his pocket – in his handwriting – that he absolutely didn't write? "Why wouldn't I just come straight out and tell me what I wanted me to know?"

> The star of the book is undoubtedly Donna.

The narrative functions as an excellent way for younger readers to learn about some of the legendary tales of the Round Table, with the Doctor and Donna experiencing them in order to stop the escaped magic – and who knows what else – from destroying the universe.

"Is this *The Sword in the Stone* or Sherlock Holmes?" asks Donna as they ride through the landscape, looking for clues and solving mysteries.

Author Jacqueline Rayner shines a light on the gender inequalities that existed in medieval times. Donna rarely lets the knights get away with disrespecting women, and fumes about the double standards of beauty that exist both now and in medieval Britain – fictional or not. "Shrivelled old gnomes marrying twenty-something blondes is fine; the other way around is apparently just bleurgh."

This really is Donna's story, showcasing her personality perfectly. There are plenty of references to classic adventures like *Battlefield*, and the entertaining plot has a satisfying final twist that will keep readers guessing right to the end. **ALEX ROMEO**

Top right: Sylvester McCoy as the Doctor and Jean Marsh as Morgaine in *Battlefield* (1989).

Top inset: King Arthur's Round Table, as depicted in a painting in Winchester Cathedral.

Right: Catherine Tate as Donna Noble and David Tennant as the Doctor in a publicity shot for Series 4 (2008).

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Your chance to bag the latest *Who* goodies!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE COLLECTION: SEASON 24

BLU-RAY BOX SET

Sylvester McCoy's first season as the Doctor – also featuring Bonnie Langford as Mel and Sophie Aldred as Ace – is the latest to be released as part of *The Collection* Blu-ray range.

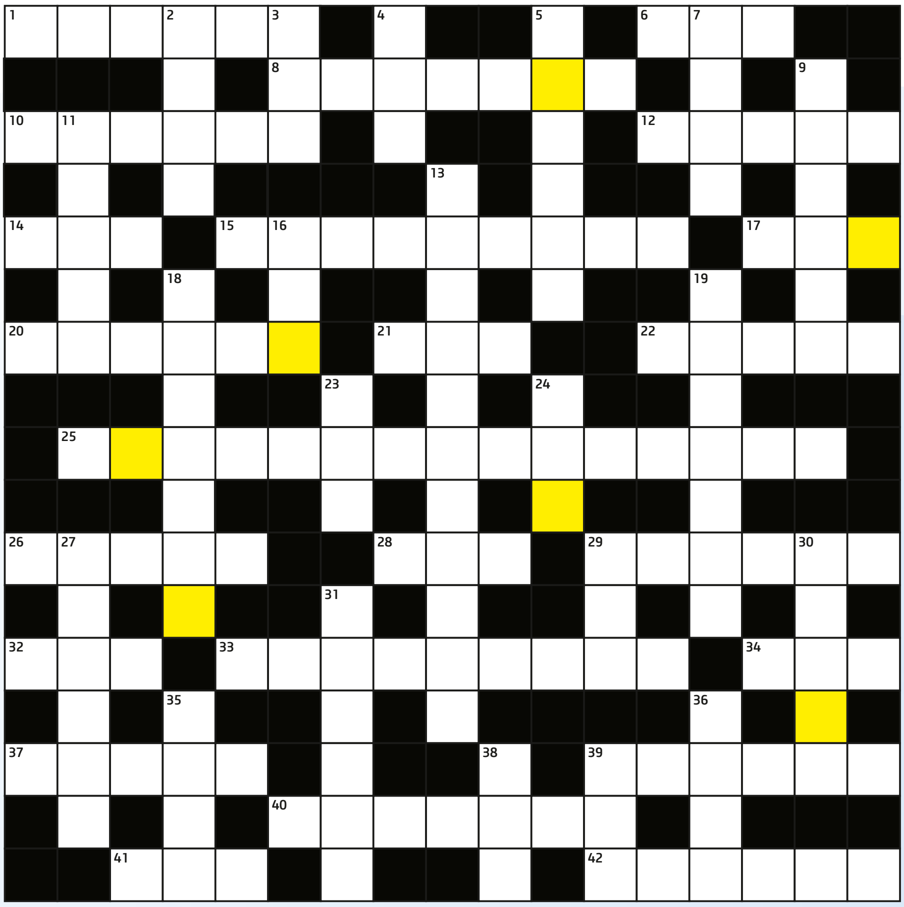
The Collection: *Season 24* includes all four adventures from the 1987 season – *Time and the Rani*, *Paradise Towers*, *Delta and the Bannermen* and *Dragonfire*. Alongside the remastered episodes, the box set also includes exclusive special features, including *In Conversation* with Sylvester McCoy, four new episodes of *Behind the Sofa*, *The Doctor's Table*, making-of documentaries, previously unseen studio and location footage, isolated music scores and much more.

The Collection: Season 24 is available now from Amazon, HMV, Zavvi and other retailers. We have **FIVE** copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien encountered by the Third Doctor.

DOCTOR WHO
THE COLLECTION
SEASON 24

Do you know your Eirak from your Urak? Why not try this puzzle?

DWM CROSSWORD



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ACROSS

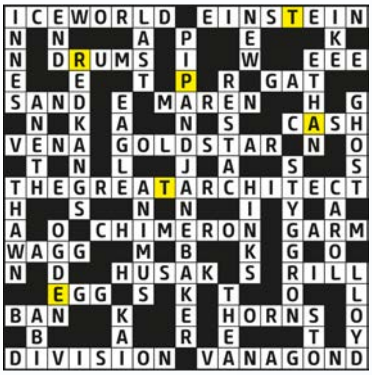
1 Aliens who located Prisoner Zero in Leadworth (6)
6 *The* __ *Machines* (3)
8 (and 27 Down) She played white witch Olive Hawthorne (7,6)
10 Song loved by Professor Grisenko (6)
12 He wore a gold star (5)
14 __ 3 – broadcaster of *The Passing Parade* (1,1,1)
15 See 13 Down
17 What the Editor called the Jagrafess (3)
20 She fell in love with a Tandonian prince (9)
21 Production code of *The Green Death* (1,1,1)
22 Tribe found on Deva Loka (5)
25 Music composed by Harrison Chase (8,7)
26 The Eighth Doctor had a pair that fitted perfectly (5)
28 __ Mullins aka the Unicorn (3)
29 One of Varga's Ice Warriors (6)
32 Simon __ – writer of *Amy's Choice* (3)
33 The Doctor won 35 from Kublai Khan (9)
34 Production code of *Inferno* (1,1,1)
37 UNIT's medical officer (5)
39 One of Group Captain Gilmore's men (6)
40 His music was used to lure spiders into Jack Robertson's panic room (7)
41 Spiridon's core, for example (3)
42 Device produced by Cybus Industries (6)

DOWN

2 Professors Travers' daughter (4)
3 __ Scott – science officer on Krop Tor (3)
4 The girl who waited (3)
5 One of Twostreams' entertainment zones – along with an aquarium and a garden (6)
7 Goddess worshipped in Atlantis (4)
9 Merlin, for example (6)
11 One of Varga's Ice Warriors (5)
13 (and 15 Across) Last of the Chimerons and her pursuers (5,3,3,9)
16 She met the Doctor on Iceworld (3)
18 Slaves deployed by the Daleks during their invasion of Earth (7)
19 Invisible inhabitants of Mira (7)
23 Sir Edward's archer (3)
24 Son of John and Mary Farrel (3)
27 See 8 Across
29 Creature eaten by Shockeye (3)
30 Leader of the Sevateem (5)
31 The Doctor has two (6)
35 The partner of Abigail Pettigrew's sister, Isabella (4)
36 Graham O'Brien joked that the car sent by C was from this taxi service (4)
38 Captain Dent worked for them (1,1,1)
39 The __ of Harmony (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: TETRAP

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THE NIGHTMARE REALM AUDIOBOOK

BBC
DOCTOR WHO
THE NIGHTMARE REALM
JONATHAN MORRIS
READ BY DAN STARKEY

The Nightmare Realm, by Jonathan Morris, is a BBC Audio Original story featuring the Twelfth Doctor and Nardole, read by Dan Starkey.

Time: the present. Place: Smalltown USA. A town like any other. Except, the streets are empty. This town is an empty stage, waiting for its players to take their parts. They're due to make their entrance any moment now, strangers in a strange land, somewhere in that timeless space known only as The Nightmare Realm. It's into this strange world that the TARDIS propels the Doctor and Nardole, who think they're in 1950s suburbia until an apparent nuclear attack takes them into far darker territory...

The Nightmare Realm is out now, priced £10.99 on CD and £9 to download. If you want to be in with a chance of winning a CD copy, just answer the following question correctly:

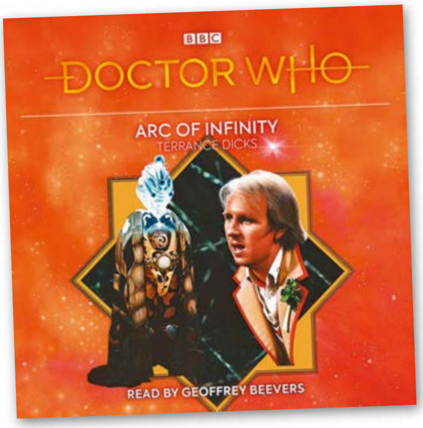
Which monsters appear in the 1979 TV story *Nightmare of Eden*?
A Mandrels **B** Bandrils **C** Spandrells

ARC OF INFINITY AUDIOBOOK

Geoffrey Beevers reads Terrance Dicks' novelisation of Johnny Byrne's 1983 story *Arc of Infinity*, an adventure featuring the Fifth Doctor, Tegan and Nyssa.

When the Doctor returns to Gallifrey, he learns that his bio data extract has been stolen from the Time Lords' Matrix. The extract is a detailed description of the Doctor's molecular structure – which, in the wrong hands, could be exploited with disastrous effect.

The Gallifreyan High Council believe that antimatter will be infiltrated into the universe as a result of the theft. To avoid this, they decide the Doctor must die. But an old enemy is waiting in the wings...



Arc of Infinity is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the opportunity to win one, answer the following question correctly:

An instrumental version of which of these songs can be heard in the TV version of *Arc of Infinity*?
A *I Love Paris* **B** *Maybe It's Because I'm a Londoner*
C *Tulips from Amsterdam*

JAGO & LITEFOOT: SERIES 14 AUDIOBOOK

CHRISTOPHER BENJAMIN · LISA BOWERMAN
JAMIE NEWALL · DUNCAN WISBEY
DOCTOR WHO
JAGO & LITEFOOT
SERIES FOURTEEN
AUDIOBOOK

Jago & Litefoot: Series 14 is a collection of four narrated stories featuring Henry Jago and Professor Litefoot, who first appeared on TV in 1977's *The Talons of Weng-Chiang.*

In *The Red Hand* (by Simon Barnard and Paul Morris, narrated by Jamie Newall), Jago and Litefoot return home from their voyage to a parallel world and find that things aren't quite as they left them.

In *The Laughing Policeman* (by Jonathan Barnes, narrated by Duncan Wisbey), Inspector Gilhooey seeks to root out enemies of the state... and discovers a pair of traitors called Jago and Litefoot!

In *The Corridors of Power* (by Paul Morris, narrated by Lisa Bowerman), when forced to split up Litefoot finds himself mixing with high society and Jago has to work out a way to reach his friend.

In *A Command Performance* (by Justin Richards and Julian Richards, narrated by Christopher Benjamin), a stressed Jago prepares for the New Regency Theatre's Christmas Day pantomime. But there's a problem: their VIP guest is dead.

Jago & Litefoot: Series 14 is out now from *bigfinish.com* – RRP £17.99 to download. We have **FIVE** copies to give away. If you fancy a chance of winning one, just give us the right answer to the following question:

Henry Gordon Jago is the proprietor of which London establishment?
A The Palace Theatre **B** The Kit-Cat Club
C The Fitzroy Tavern

OUT OF TIME 2 AUDIO DRAMA

BBC
DOCTOR WHO
OUT OF TIME 2
THE GATES OF HELL
BY DAVID LLEWELLYN

Out of Time 2: The Gates of Hell is a new full-cast audio drama series starring David Tennant and Peter Davison as the Fifth and Tenth Doctors.

Paris, 1809. The Fifth Doctor takes a tour of the catacombs and meets a sassy Time Agent doing the same. A collision of two Doctors' timelines triggers a temporal catastrophe, granting the Cybermen dominion over the Earth. The Doctors must travel back in time to find the source of the Cyber-invasion and close the Gates of Hell...

Out of Time 2: The Gates of Hell, by David Llewellyn, is available now, RRP £10.99 on CD and £8.99 as a digital download. Thanks to Big Finish we have **FIVE** CD copies to give away. Answer the following question correctly and one of them could be yours:

What was the title of *Doctor Who*'s 2007 *Children in Need* Special, which featured the Fifth and Tenth Doctors?
A *The Time of the Doctor* **B** *Time Crash* **C** *Time Bandits*

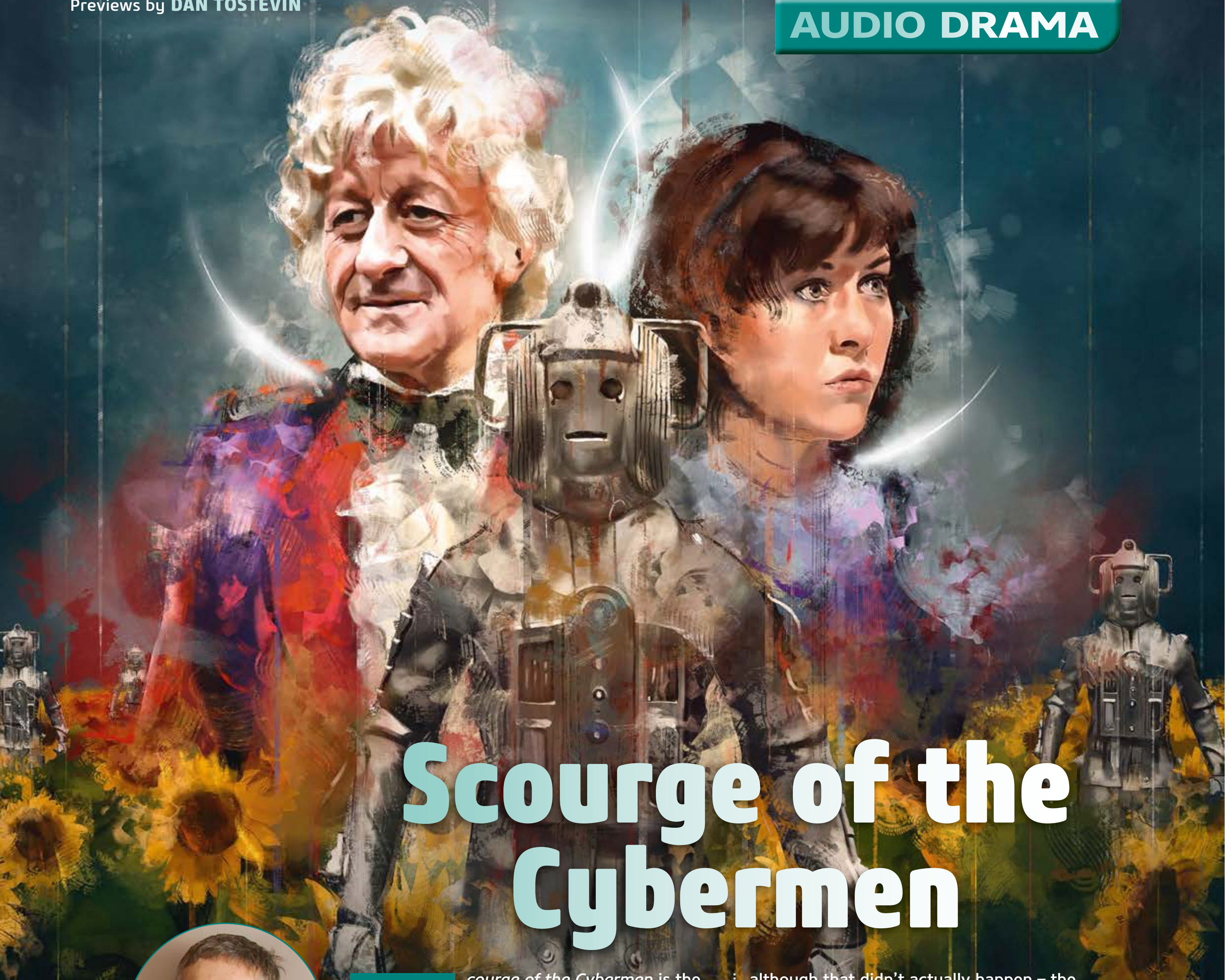
TERMS AND CONDITIONS The competitions open on Thursday 24 June 2021 and close at 23.59 on Wednesday 21 July 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible. However, due to the coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA



Scourge of the Cybermen

BIG FINISH
RRP £17.99 (digital)
RELEASED July

Featuring **the Third Doctor and Sarah Jane Smith**
Written by **Simon Guerrier**
Narrated by **Jon Culshaw**

Scourge of the Cybermen is the first instalment of *The Audio Novels*, a new series of long-form prose stories written for audio.

"I've wanted to do this for years," says Big Finish senior producer David Richardson. "I've always thought that we have a bit of a gap in our catalogue of *Doctor Who* releases. We've got all this wonderful full-cast audio drama, but we hadn't really explored full-length audiobooks. I'd pitched the idea to [executive producers] Nick Briggs and Jason Haigh-Ellery several years back, and the time wasn't right to do it then. But as we headed into lockdown last year – and, initially, it looked as though we would possibly be making smaller productions, although that didn't actually happen – the audiobooks got the go-ahead."

David's concept for the range was to emulate the beloved *Doctor Who* novelisations published by Target Books. "Essentially these are stories of the kind Terrance Dicks or Ian Marter might have adapted back in the day, done as audiobook-style readings," he explains. "I looked into how much story was needed to drive a certain amount of words of audiobook, and what we've ended up doing is the equivalent of six-part stories. Each 10,000 words represents a 25-minute episode of the [1963-89] series."

Writers were even asked to submit their storylines in episodic form. "Without that sort of strict structure over 60,000 words, it's probably quite easy for a writer to lose some

of the beats of the story, and we wouldn't end up with the kind of adventure that had been done on television," says David. "If we'd just done straight novels without that structure in place, the feel and pace would have been looser. I felt it was really important to try and make it absolutely authentic to the television series."

The inaugural story is by Simon Guerrier. Asked to write for the Third Doctor and Sarah Jane Smith, he knew immediately which monsters to use. "The Third Doctor met the Cybermen in *The Five Doctors* [1983], but he didn't meet them in his own era," Simon explains. "There have been audio plays and short stories in which he's met the Cybermen, but I thought, 'This is the chance to do the TV story that never was.' And I wanted to do it as a mirror to *Death to the Daleks* [1974]."

Simon had previously considered a Cyberman story inspired by 'The Creation of the Cybermen', a prologue that accompanied the Target novelisations written by Gerry Davis. "He describes them in a really interesting way," says Simon. "He talks about these marauding, Viking-like figures who make a very calculating decision that if you're strong, they won't come near you, but if you're weakened, they'll come in and take everything that they want. That idea of almost cowardly, immoral, skulking figures in the darkness of space had lingered in my mind for a long time. So I thought: 'What about a spaceship, and the Cybermen attack on that basis?'

> "This is a chance to do the TV story that never was."
>
> SIMON GUERRIER

"Once David was open to me doing a Cyberman story, I developed that," he continues. "I wanted a base under siege, because that seemed like a TV story. I wanted a base that people couldn't escape from easily, so I set it under the sea. And then the Cybermen come in, and you think they're invading – but actually they might be coming to help, because there's another problem on the base. My original idea was that there's a killer virus, and the Cybermen turn up and go, 'You either die of the virus or you turn into Cybermen', and people are scared enough of the virus that some of them accept. Which seemed like a great idea for a story. And then COVID happened, and it seemed like a less good story! So we changed it around a bit."

Pitting the Cybermen against the Third Doctor in a faux-novelisation meant imagining how the TV series might have bridged the gap between their appearances in *The Invasion* (1968) and *Revenge of the Cybermen* (1975). "My idea was that they would reuse the costumes from their last appearance, so my thinking was that this is the *Invasion* Cybermen," says Simon. "And because Nick Briggs was doing the voices, he chipped in with which of the two he thought was the better voice to do.

"I was trying to think of it as 'How would they have done this on TV?' first, and then: 'How do I describe it better than those confines, more freely than those constraints?'"

On Targets and Terrance

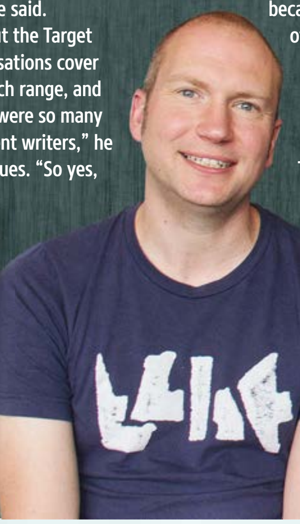
DOCTOR WHO
DEATH TO THE DALEKS
TERRANCE DICKS

While *Scourge of the Cybermen* is the first time Simon Guerrier has actively emulated the Target books, those adaptations of classic TV serials have influenced some of his previous *Doctor Who* novels.

"I certainly pitched one of them in episodes – either *The Time Travellers* [2005] or one of the previous ones," he remembers. "And they said, 'No, it needs to be a novel.' So I've kind of been hankering to do something like this for a while."

BBC BOOKS
DOCTOR WHO
THE TIME TRAVELLERS
SIMON GUERRIER

When he wrote 2007's *The Pirate Loop*, Simon looked at how Target legend Terrance Dicks had portrayed the Tenth Doctor in *Made of Steel* earlier that year. "He has these little pen portraits," Simon explains. "He described David Tennant's Doctor as a 'skinny geek', so I thought, 'Yeah, I'm having that', and I put that into *The Pirate Loop*. And 'long fingers', I think was another thing that he said.



"But the Target novelisations cover so much range, and there were so many different writers," he continues. "So yes, I'm influenced by the Target books, but it's difficult to say *which* Target books I'm influenced by, because that covers a lot of ground."

In *Scourge of the Cybermen*, however, the inspiration is clear. "I think this one is much more Terrance Dicks than anything I've written before," says Simon. "I was very conscious of [his novelisations of] *Planet of the Spiders* and *Death to the Daleks* in particular when I did this."

BBC
DOCTOR WHO
SCOURGE OF THE CYBERMEN
BY SIMON GUERRIER
RECORDING DATES: TBC
PERFORMED BY JON CULSHAW
WITH NICHOLAS BRIGGS AS THE CYBERMEN

Opposite page: Claudia Gironi's cover art for *Scourge of the Cybermen*.

Top left: The Cybermen in *The Invasion* (1968).

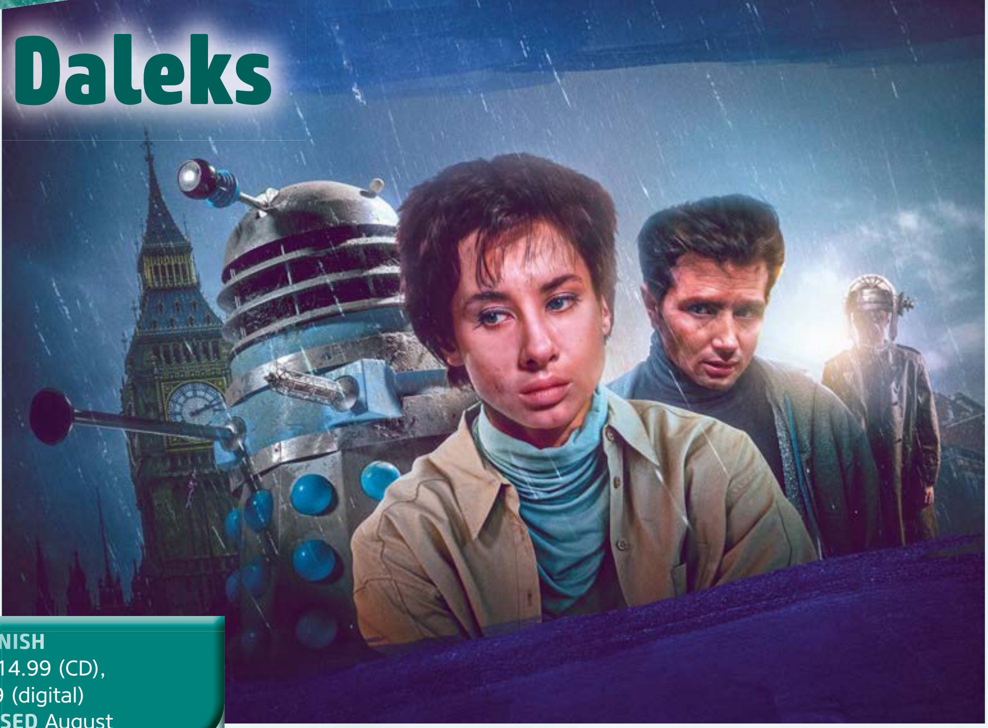
Top right: *Death to the Daleks* by Terrance Dicks (Target, 1978).

Above right: Writer Simon Guerrier and his first *Doctor Who* book, *The Time Travellers* (BBC Books, 2005).

Left inset: Nicholas Briggs.

Left: Narrator Jon Culshaw.

After the Daleks



In its final moments, *The Dalek Invasion of Earth* (1964) delivered a *Doctor Who* milestone: the first departure of a companion. After liberating 22nd-century Earth from Dalek occupation, the Doctor decided to leave his granddaughter Susan behind. He hoped she would build a new life with David Campbell, one of the human survivors they'd befriended – and promised that, one day, he would come back.

On audio, Big Finish fulfilled that promise, with an older Susan and her teenage son appearing regularly in the Eighth Doctor's adventures from 2009 to 2011. But *After the Daleks* is our first glimpse of how it all began for Susan and David, picking up exactly where the original six-parter left off.

“My brief was basically to write episodes seven, eight, nine and ten of *The Dalek Invasion of Earth*,” explains writer Roland Moore. “I wanted to do the whole thing using a similar style of writing as the original series, so it follows on.

BIG FINISH
RRP £14.99 (CD), £12.99 (digital)
RELEASED August

Written by **Roland Moore**

STARRING
Susan Foreman/narrator **Carole Ann Ford**
David Campbell **Sean Biggerstaff**
Jenny Chaplin **Lucy Briers**
Marcus Bray **Jonathan Guy Lewis**
Victor Chaplin **Oli Higginson**
The Daleks **Nicholas Briggs**

“There was a lot to consider, because obviously I wanted the continuity [with previous audio releases] to work,” he adds. “I was aware of what came after – her relationship with David, her son, all of that. But it's telling the story of the immediate aftermath – a post-war thing of rebuilding and getting up and running again.”

In writing a story set in the 22nd century, Roland wanted to address its depiction in the original serial and incorporate things that had been established since. “When you watch *The Dalek Invasion of Earth*, there's no modern tech on display,” he says. “The only modern tech is the Daleks, so it all looks very old – very 20th century. From what we know, there were things like Ganger technology [from 2011's *The Rebel Flesh*] and Orson Pink's time-shot experiments [2014's *Listen*]. I came up with the idea that the Daleks probably banned or destroyed all of those advancements during the occupation. And one of the things that intrigued me was how the people who survived would use that technology, which was still there but had been hidden from them.”

The main plot concerns a Dalek sympathiser who rebrands himself and stands for election. “Sometimes there aren't records of what's happened during a war, so people can reinvent themselves – which is what Marcus Bray does,” says Roland. “He's got to reinvent himself to survive. But there's also the reinvention of Susan in it, because she's seen as a hero who defeated the Daleks, but she's not ready to take the role of leading the world.”

> “My brief was basically to write episodes seven, eight, nine and ten of *The Dalek Invasion of Earth*.”
> ROLAND MOORE

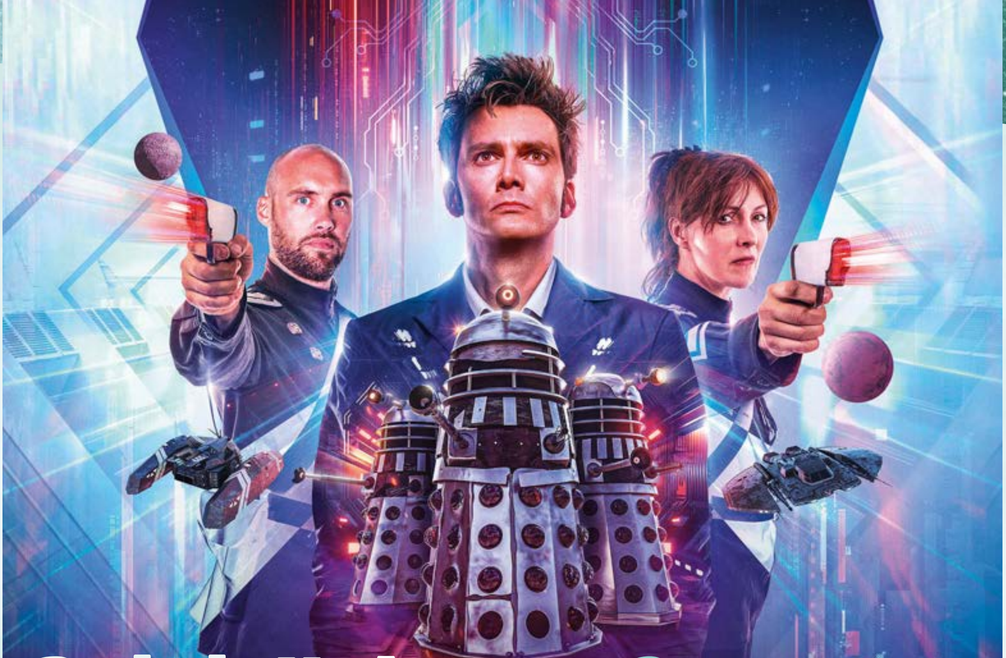
Returning from Terry Nation's original serial, alongside Susan and David, is freedom fighter Jenny Chaplin. Lucy Briers takes over the role originally played by her mother, Ann Davies. “I wanted to paint more of a story about Jenny, because we don't really know much about her,” says Roland. “The Nation Estate was very supportive – they let me give her a last name and everything! She's in charge of this operation to work out if they can cure the Robomen or not, because that was another thing that intrigued me: the fact you've got potentially thousands of people wandering around as zombies. What can you do with them?”

After the Daleks is the first instalment of *The Early Adventures* not to feature the Doctor, but he's never far from Susan's mind. “Obviously there's a void in her hearts now that he's gone,” says Roland. “There's a point in the script where she says, ‘What would grandfather do? He'd give a rousing speech or something, twitching his lapels.’ So yeah, she's forced to step up. And in a way, doing that is proving the Doctor's faith in her.”

Top: Tom Webster's cover art for *After the Daleks*.

Right: Lucy Briers, Carole Ann Ford, Oli Higginson and Sean Biggerstaff.

Right inset: Jonathan Guy Lewis.



Dalek Universe 2

In April's *Dalek Universe 1*, the Tenth Doctor was dragged back to the era before the Time War and reunited with two agents from the Space Security Service.

"The Doctor is stranded," says producer David Richardson. "He needs to get back to his own era and the TARDIS, which he's cut off from. All he's got is Anya Kingdom and Mark Seven by his side and a shuttle they're flying around in. And they're trying to find this scientist called Arborecc, who possibly has the secrets of time travel and can get the Doctor back to his own time. So that's their mission as we head into *Dalek Universe 2*, but whether it will go as planned remains to be seen..."

This second volume begins with Roy Gill's *Cycle of Destruction*, which shines a spotlight on one of the Doctor's fellow travellers. "We have these two brilliant companions for the Tenth Doctor in Anya Kingdom and Mark Seven, and we wanted to explore their backstories," says David. "In the final episode of the first box set, we dipped into Anya's backstory and met her family. And in *Cycle of Destruction*, we discover a colony of androids and explore their relationship to Mark Seven and his past."

Like *Dalek Universe* as a whole, the story owes a lot to the work of Dalek creator Terry Nation. "Back in 1965, Terry Nation had planned a pilot for a US TV series which was a Dalek spin-off," says David. "It was in that script that the character of Mark Seven was created, and the idea of synthetic humans. We took a lot from that, and also from the subsequent Dalek comic strips in which Mark Seven appeared, to feed into our *Dalek Universe* storyline. There's such a rich history in not only the *Doctor Who* TV stories that Terry wrote, but also the little spin-off fictions and the scripts that never made it. We were able to plunder all of this and feed it into our big story arcs."

The Daleks themselves have a bigger role to play in *Dalek Universe 2*, as the title of its middle episode – John Dorney's *The Trojan Dalek* – suggests. "I think people were surprised that, in the first box set, we didn't hear much from the Daleks at all," David acknowledges. "We just had a few lines at the end of one of the episodes! That was deliberate. We wanted it to be about the whole universe that the Daleks inhabit, rather than spending every episode focused on Daleks. By the time we come into the second box set, I think the Daleks have earned their place in the storyline, so we're going to see more of them. *The Trojan Dalek* is an episode full of surprises and ingenuity."

The final story is *The Lost*, written by Robert Valentine. "It's a complete change of pace – one that plays with atmosphere and character, and really explores guilt and trauma," says David. "That episode is predominantly a character piece for our leads. It was so lovely just to spend time with those characters, exploring what made them, what haunts them, and what keeps them driving on."

For David, the relationships between the Doctor and his two new companions are a key part of *Dalek Universe*. "It's nice to place the Tenth Doctor within that kind of family vibe," he says. "During the Tenth Doctor's era on television, it was largely the Doctor and Rose, or the Doctor and Donna, or the Doctor and Martha, and other companions would come and go. But for this run, we've got a solid family that stays together." **DWM**

Top: Simon Holub's cover art for *Dalek Universe 2*.

Left: David Tennant.

BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)
RELEASED July

Comprises:
Cycle of Destruction by **Roy Gill**
The Trojan Dalek by **John Dorney**
The Lost by **Rob Valentine**

STARRING
The Doctor **David Tennant**
Anya Kingdom **Jane Slavin**
Mark Seven **Joe Sims**
Mariah Six **Nina Toussaint-White**
Crispin Torr/Jason Four **John Banks**
Moran Kez/Hera **Avita Jay**
Daleks **Nicholas Briggs**

Upcoming Releases

AUDIOS

JULY RELEASES

▶ *Lady Christina: Series 2* by John Dorney, James Goss, Sarah Grochala
Big Finish
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£16.99 (digital)

▶ *Dalek Universe 2* by John Dorney, Roy Gill, Robert Valentine
[Tenth Doctor]
Big Finish
£24.99 (CD),
£19.99 (digital)

▶ *Torchwood: Madam, I'm* by James Goss
[Norton Folgate]
Big Finish
£10.99 (CD),
£8.99 (digital)

▶ *Scourge of the Cybermen* by Simon Guerrier
[Third Doctor]
Big Finish
£17.99 (digital)

Thursday 1 July

▶ *Meglos* [Fourth Doctor] written by Terrance Dicks, read by Jon Culshaw and John Leeson
BBC Audio
£20 (CD), £9 (digital)

▶ *The Second Master Collection* [Third, Fifth and Seventh Doctors, comprising audiobooks of *The Mind of Evil*, *The Claws of Axos*, *The King's Demons*, *The Five Doctors* and *Survival*]
BBC Audio
£16 (digital)

MAGAZINES

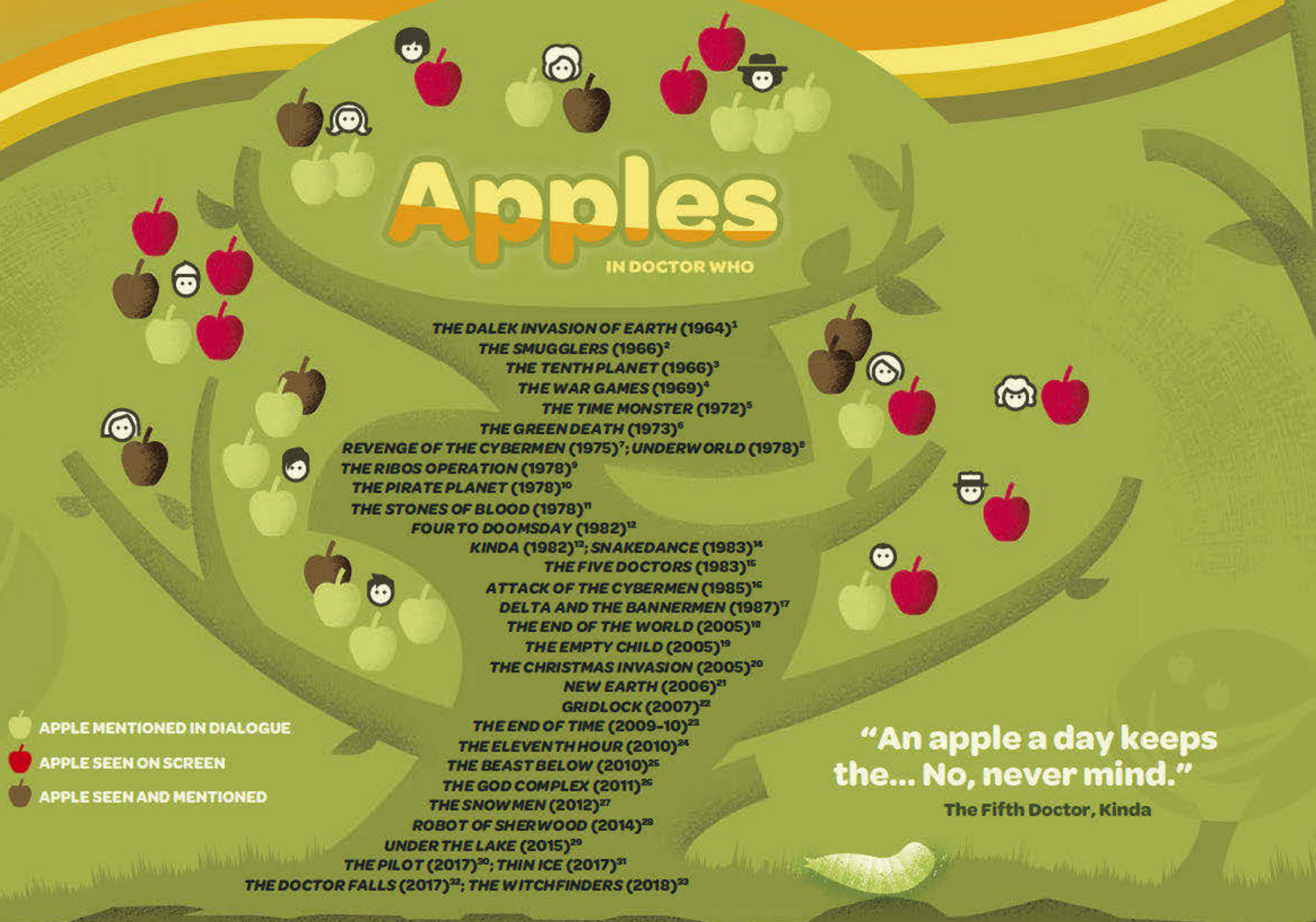
Thursday 22 July

▶ **DWM 567 Panini £5.99**

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS



THE DALEK INVASION OF EARTH (1964)[1]
THE SMUGGLERS (1966)[2]
THE TENTH PLANET (1966)[3]
THE WAR GAMES (1969)[4]
THE TIME MONSTER (1972)[5]
THE GREEN DEATH (1973)[6]
REVENGE OF THE CYBERMEN (1975)[7]; *UNDERWORLD* (1978)[8]
THE RIBOS OPERATION (1978)[9]
THE PIRATE PLANET (1978)[10]
THE STONES OF BLOOD (1978)[11]
FOUR TO DOOMSDAY (1982)[12]
KINDA (1982)[13]; *SNAKEDANCE* (1983)[14]
THE FIVE DOCTORS (1983)[15]
ATTACK OF THE CYBERMEN (1985)[16]
DELTA AND THE BANNERMEN (1987)[17]
THE END OF THE WORLD (2005)[18]
THE EMPTY CHILD (2005)[19]
THE CHRISTMAS INVASION (2005)[20]
NEW EARTH (2006)[21]
GRIDLOCK (2007)[22]
THE END OF TIME (2009-10)[23]
THE ELEVENTH HOUR (2010)[24]
THE BEAST BELOW (2010)[25]
THE GOD COMPLEX (2011)[26]
THE SNOWMEN (2012)[27]
ROBOT OF SHERWOOD (2014)[28]
UNDER THE LAKE (2015)[29]
THE PILOT (2017)[30]; *THIN ICE* (2017)[31]
THE DOCTOR FALLS (2017)[32]; *THE WITCHFINDERS* (2018)[33]

> **"An apple a day keeps the... No, never mind."**
> **The Fifth Doctor, Kinda**

[1] David Campbell provides the resistance with a box of apples apparently looted from a department store and Barbara helps hand them out. [2] In Episode 2 Pike says, "The choicest apples, top of the barrel, innkeeper?" [3] General Cutler assures the crew of Zeus 4 that he will get them back to Earth safely, "sure as God made little apples." (He doesn't.) [4] Jamie and Lieutenant Carstairs eat apples in Episode Seven. [5] Stuart Hyde thinks his research grant will be withdrawn and he'll lose his fellowship, "As sure as God made little green apples." [6] The Doctor warns Jo that her apple lacks protein. [7] The Doctor has an apple core in his waistcoat pocket in Part Three. [8] The Doctor gives Leela an apple, to throw not to eat. [9] The Doctor claims, falsely, that the tracer with which he locates segments of the Key to Time can "peel your apples." [10] The Doctor claims to have dropped an apple on the head of Isaac Newton before explaining the theory of gravity to him over dinner. [11] The Doctor thinks the Megara should offer him a last toffee apple before his execution. [12] Bigon offers the Doctor and his companions a simple vegetarian meal of citrus fruits, apples, nut, avocado pears and grape juice. [13] On Deva Loka, aka Planet S14, Tegan drops apples on Aris. [14] Tegan recalls dropping apples on Aris' head. [15] The Second Doctor has an apple in his pocket (and a catapult, bag of sweets and Galactic Glitter firework). [16] In Part One Peri eats an apple, from which the Doctor takes a bite. [17] The Doctor is given an apple which Mel repeatedly stops him from eating. [18] The year 5,000,000,000 is also known as the "5.5/apple/26". [19] The titular child is distracted by an apple falling to the floor. [20] Jackie Tyler's friend Howard keeps an apple in his dressing gown for when he gets hungry in his sleep. [21] "Apple Grass" grows on planet New Earth in the galaxy M87 in the year 5,000,000,023; Cassandra-Rose refers to the "Apple and pears", meaning stairs. [22] In the year 5,000,000,053, Cheen knows that the air of New Earth smells of Apple Grass. [23] Apples are mentioned in the song *My Angel Put the Devil in Me*, which plays in the alien bar where Captain Jack Harkness sees the Tenth Doctor for the last time. [24] The newly regenerated Doctor craves apples but finds they taste disgusting; Tabetha Pond cut faces into apples so that her daughter Amelia would eat them. [25] Mandy Tanner lives at 54a, Apple Sesame Block, Deck 207, Starship UK. [26] The Doctor helps himself to an apple from a bowl in the "hotel". [27] The Doctor wrongly deduces from Simeon's collar stud that he has "an apple tree and a wife with a limp". [28] The Doctor bites into an apple then, suspicious, scans it with the sonic. [29] The Doctor's UNIT security visa number is "710 apple 00", and he later gives an apple to Bennett when he demonstrates the co-ordinates of Orion's Belt. [30] Among the things the Doctor teaches Bill Potts is "linking apple and alpha". [31] A bowl of apples is seen on a table. [32] The Doctor gives Alit an apple to throw at the Cybermen. [33] The Doctor goes apple-bobbing in the opening scene.

Next Issue...

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